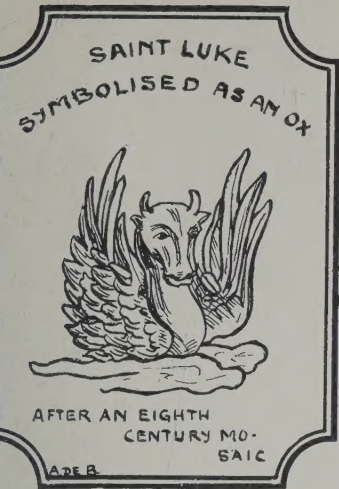


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HOW
TO DISTINGUISH
THE
SAINTS IN ART

BY THEIR
COSTUMES, SYMBOLS, AND ATTRIBUTES

BY
MAJOR ARTHUR DE BLES

Author of "The Illustrated Outline
of Art Culture," etc., etc.

More than 400 Illustrations



ART CULTURE PUBLICATIONS
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A. DE BLES



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FOREWORD

IT IS BECOMING more and more clear to those who visit the great Museums of the world, either in this country, where large numbers of the great masterpieces of bygone centuries are now congregating, or the grand old galleries of Europe, that the pleasure to be gained from the religious pictures of the 9th-16th centuries is in a great measure lost, unless one is able to understand their symbolism, and to recognise the personages portrayed, by the attributes and emblems which render them distinguishable. And one should bear in mind that almost seventy per cent. of all pictures painted, at least up to the end of the 15th century, at the zenith of the High Renaissance, treated of religious subjects, and were painted for churches or the private chapels of the powerful rulers of the small states, into which Italy, France, and Flanders were then divided.

Now, just as in Gothic architecture, every portion of a cathedral or church had its symbolic significance, so has every item in the splendid altar-pieces or mural paintings depicting the Divine Trinity, the Virgin Mary alone, or with Her Child, the Holy Family, the Evangelists and Apostles, the Fathers of the Church, the Patron Saints, the Monastic Orders, and so forth.

In all such pictures the placing of the personages was effected according to hierarchical laws laid down by the Church, and in addition to the added enjoyment one can find in the understanding of what has hitherto been largely a sealed book—as far as laymen are concerned—the knowledge of these laws will often help in attributing a picture, and deducing, from the evidence on its face, its history and origin.

It has been our aim, in compiling this monograph, to make the practical information, actually required when walking through any picture gallery, so easily accessible that no valuable time is wasted in wading through masses of descriptive matter, which, while of incalculable importance to the student in his library, is nevertheless liable to obscure the vision of those who want to find a concrete, definite, fact as quickly as possible. Believing, with Napoleon, that "the slightest sketch explains more than the longest discourse," we have endeavored to illustrate our book as profusely, and at the same time, in as practical a manner, as lay in our power. There is no longer any questioning of the principle that comparative illustrations offer the best means of instruction, and so, instead of following the only too common practice of reproducing curious and little-known works, we have chosen, throughout, typical treatments of every section of the subject discussed in this book, in order that our readers may gain a clear impression of the accepted rule in each case. The exceptions can always take care of themselves.

We have endeavored to explain, in as few words as possible, the symbolic meaning of the costumes, accessories, and even the attitudes, of the personages of the Holy Trinity, of the Mother of Our Lord, and of the Saints, but in respect of the latter, we have not attempted to give lengthy descriptions of their lives and deaths, for too many practical and inexpensive works on this branch of the subject are at the disposal of those who require such information.

It has been our own experience during the course of our lecturing that the alphabetical lists of the distinctive attributes of the saints which form an important part of many books on the subject, offer difficulties of interpretation to all save those who are already more or less familiar with sacred pictures and sculpture. The tyro is frequently unable to distinguish the special symbol or attribute, particularly in cases where various

attributes may be given to a saint, as for example, St. Barbara or St. Catherine.

Now the first thing one notices, in looking at the picture of a saint, is the costume he or she is portrayed as wearing. Therefore, on condition that the peculiarities of each costume are known, a classification of the saints by their costumes must save an immense amount of research, and prevent very obvious errors. At the end of this volume will be found classified in this manner some 350 Saints who appear in the works of the old Masters, supplemented by an alphabetical general index.

More than 100 Madonna pictures, 14 Coronations, 400 pictures of Saints alone or in groups, 11 Annunciations, and so forth, afford possibilities of comparison and study such as have never before been offered to the public. More than 300 Artists and almost 1000 Pictures are mentioned.

A carefully compiled Index of Illustrations, by categories in alphabetical order, and lists of Artists, Museums and Churches where works by such Artists can be seen should make this book valuable for reference purposes.

In addition to this important list, the reader will find a totally new table of Martyrdoms in alphabetical order, so that pictures of saints undergoing torture, or being executed, may be immediately understood, and the principal personages identified; an alphabetical list of some 400 attributes and symbols with the saints who bear them; a chronological list of the Popes from St. Peter till the end of the Grand Period in art; and other tables of inestimable value to those who desire to extract the full mead of enjoyment from their visits to the great picture galleries of the world.

It will be found that in several places we have drawn attention to mistakes of fact, dates, etc., in other books on the subject, even in Mrs. Jameson's monumental work in several volumes which will always remain the classic for library students—but we have done so in no spirit of caviling, and with the sole intention of preventing misunderstanding. Similarly where recent research has given certain pictures to artists other than those who were until then considered to be their authors, we have mentioned both the old and the new attributions.

Finally, let us remark that we make no claim for infallibility either, and that our readers will surely find errors in this book as we find them in those of others, but at least they can rest assured that every precaution has been taken to check up all dates, Bible and classical references, the spelling of foreign words, correct orthography of names, and so forth, using the latest and soundest reference works for that purpose.

In conclusion, we should like to point out that this work is intended for practical use in the hands of art-lovers, and is in no way designed as a complete list of Christian saints. Hundreds of local saints never appear at all in Art, and these are equally absent from our book. Others only appear in ancient missals and stained-glass windows. These also are only mentioned where they have a direct interest for the student.

OTHER WORKS BY MAJOR ARTHUR DE BLES

ART

THE THREE STYLES OF GOTHIC ARCHITECTURE, and how to distinguish them.
FRENCH PERIOD FURNITURE STYLES, and how to distinguish them.
OLD ENGLISH FURNITURE STYLES, and how to distinguish them.
CHINESE PORCELAINS, their history, and how to distinguish their periods.
JAPANESE COLOR PRINTS, their history and how to judge them.
WALLS AND THEIR DECORATION.

IN PREPARATION:

THE ART AND PRACTICE OF INTERIOR DECORATION, for professional and amateur.
EARLY ITALIAN SCHOOLS OF PAINTING, and how to understand and distinguish them.
FLEMISH PAINTERS OF THE RENAISSANCE, and how to understand and distinguish them.
THE DUTCH MASTERS OF THE 17th CENTURY, and how to understand and distinguish them.
ENGLISH AND FRENCH ART OF THE 18th CENTURY, its masters, and how to understand and distinguish them.
MODERN SCHOOLS OF PAINTING AND SCULPTURE, what they are driving at, and striving for.

MUSIC

THE POST-BEETHOVEN SYMPHONISTS; translated into English from the German of Felix Weingartner.
Chopin, l'Homme et sa Musique; translated into French from the English of James G. Huneker. (*Out of Print*.)
IMPRESSIONS OF A FIRST VISIT TO BAYREUTH (1902). (*Out of Print*.)
A NEW MUSICAL MASTERPIECE; PELLEAS AND MELISANDE (1902). (*Out of Print*.)

WAR AND POLITICS

THE CAUSES OF THE GERMAN DEFEAT: a study of the allied strategy from 1914-1918. (Delivered 784 times as a lecture.)
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THE STRATEGIC IMPORTANCE OF THE FIRST BATTLE OF YPRES, 1914. (Delivered 140 times as a lecture.)
THE BATTLES OF VERDUN, 1916-1918. (Delivered 221 times as a lecture.)
THE FIRST GREAT ALLIED OFFENSIVE: THE SOMME, 1916.
THE "BATTLE OF FRANCE 1918," AND AMERICA'S GLORIOUS ACHIEVEMENT.
THE NEED OF MINISTER OF SHIPPING: a study of conditions in the British Mercantile Marine (1904).

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"CORONATION OF THE VIRGIN," BY ENGUERRAND CHARONTON (See Page 7). (Courtesy of Mr. Guy Eglinton).



"ADORATION OF THE MAGI." TRIPTYCH BY HERRI MET DE BLES (1480-1550). THE LEFT WING DEPICTS THE "NATIVITY," WHILE THAT ON THE RIGHT REPRESENTS THE "FLIGHT INTO EGYPT." (Courtesy of the Ebrich Galleries).

THE SYMBOLS AND ATTRIBUTES OF THE SAINTS IN ART

CHAPTER I

A GENERAL REVIEW OF THE RISE OF CHRISTIAN ART FROM THE COMMENCEMENT OF THE CHRISTIAN ERA, THE ORIGINS OF ITS SYMBOLISM AND ITS GENERAL SIGNIFICANCE

IN THESE DAYS of constantly increasing knowledge of, and interest in, paintings of the 9th to the 16th century—that category of pictures which goes under the name of “The Old Masters”—it is becoming more and more important that those who would learn to love such pictures, could they but understand their subject and symbolism, possess some practical aid to their “reading,” in order to extract from them their full cultural value.

It should be borne in mind that pictorial representation of sacred subjects—which class constituted the vast majority of early paintings, both of the Italian and the northern schools till well into the Cinquecento, the 16th century—was originally permitted by the church as an additional means of propagating the faith, in the days when books were still rare and very costly, outside the reach of all save the wealthy clergy and nobles, and such rich dilettanti as, for example, Pico della Mirandola.

In those days, the education of the masses, such as it was, lay entirely in the hands of the clergy, who, once the principle of pictorial representation was admitted, ordained not alone which subjects were to be depicted, and which to be eschewed, but even the manner in which the holy or saintly personages were to be clothed, what colors were to be used for their clothing, and the hierarchical order in which they were to appear in group pictures. Every detail had its significance in the established protocol of the Roman Catholic Church.

No better example of the manner in which the church instructed its artistic servants, and thus both encouraged and hampered the cause of true art—encouraged it by the profusion of commissions issued, and hampered it by the restrictions in composition, both of color and line, which were imposed upon the artists—than the following translation of a contract dated April 14th, 1453, between the Seigneur Jean de Montagnac—a Pyrenean name—and the painter, Enguerrand Charonton, for an altar-piece to be set up in the Chapel of the Carthusian Monastery at Villeneuve-lès-Avignon. The subject was “The Cor-

onation of the Virgin,” a popular one with all early masters. This contract was published in an article by Guy Eglington in the March, 1924, issue of the *International Studio*, with the following translation:

Followeth hereafter the ordering of the altarpiece which Messire Jean de Montagnac willet be made by Master Enguerrand, painter, to be placed in the church of the Carthusians at Villeneuve-lès-Avignon, on the altar of the Holy Trinity.

First there shall be the form of Paradise, and in this Paradise shall be the Holy Trinity, and between Father and Son shall be no difference; and the Holy Spirit in the form of a dove, and Our Lady, before, as shall seem best to the said Master Enguerrand; and on the head of Our Lady, the Holy Trinity shall be placing a crown.

Item: by the side of Our Lady shall be the angel Gabriel with a certain number of angels, and on the other side Saint Michael with such number of angels as shall seem best to the said Master Enguerrand.

Item: on the other hand [the left side] Saint John the Baptist with other patriarchs and prophets according to the judgment of the said Master Enguerrand.

Item: on the right side shall be Saint Peter and Saint Paul with certain number of other apostles.

Item: on the side by Saint Peter shall be a martyr pope over whose head an angel shall be holding the tiara (tierre), together with Saint Stephen and Saint Lawrence in the habit of cardinal deacons with other Holy Martyrs to the ordering of the said master.*

Item: beside Saint John the Baptist will be the confessors, that is to say Saint Gregory in the form of a pope as above and two holy cardinals, one old and one young, and Saint Agricola and Saint Hugh, bishops (Saint Hugh in Carthusian habit), and other saints according to the judgment of the said master Enguerrand.

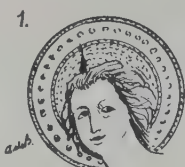
Item: on the side of Saint Peter shall be Saint Catherine with certain other virgins according to the judgment of the said Master Enguerrand.

Item: on the side by John the Baptist (sic!) the two Marys, the Magdalen and the mother of James, and Salome, each of them holding in her hands that which she ought to hold,⁹ together with other women according to the judgment of the said Master Enguerrand.

Item: shall be in the aforesaid Paradise some of every human estate to the ordering of the said Master Enguerrand.

* A curious error, for St. Stephen and St. Lawrence were deacons, not cardinal deacons.

Early Christian Symbols.



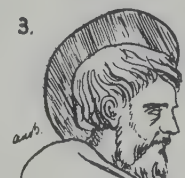
(From a painting by Fra Angelico)

1. THE EARLY NIMBUS WAS SIMPLY AN ORNAMENTED GOLD PLATE WHICH "FRAMED" THE HEAD EVEN WHEN THE HOLY PERSONAGE, WITH HIS OR HER BACK TURNED

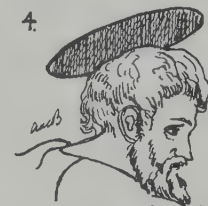


(after Fra Angelico)

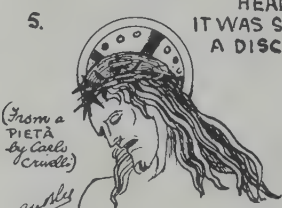
2. TO THE SPECTATOR, HAD TO LOOK STRAIGHT INTO THE SOLID DISC (Fig. 2)



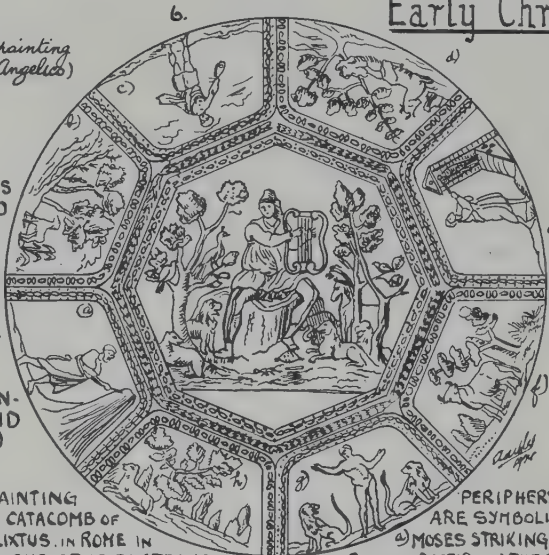
3. THE NIMBUS OF MASOLINO (1354-1440) MADE A FIRST STEP TOWARDS A MORE RATIONAL TREATMENT BUT



4. IT WAS NOT TILL MASACCIO CAME ALONG (1401-1428) THAT THE NIMBUS WAS MADE TO "HOVER" OVER THE SAINTS' HEADS.

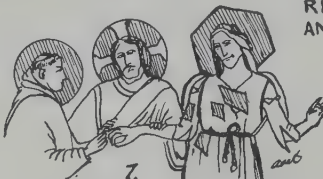


5. CRUCIFEROUS (CROSS-BEARING) NIMBUS USUALLY GIVEN TO CHRIST



6. A PAINTING IN THE CATACOMB OF ST. CALLIXTUS. IN ROME IN WHICH CHRIST IS PORTRAYED AS ORPHEUS (see Page 72). THE 8 COMPARTMENTS OF THE

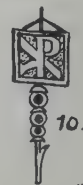
PERIPHERY ARE SYMBOLIC: a) MOSES STRIKING THE ROCK, OF BAPTISM. b) THE SOWER OF THE PREACHER. c) THE RAISING OF LAZARUS, OF THE RESURRECTION. d) DANIEL OF FORTITUDE AND DIVINE ASSISTANCE IN TROUBLE.



7. HEXAGONAL NIMBUS GIVEN TO ALLEGORICAL FIGURES. (See Chapter III. Nimbuses) after a fresco by Giotto



11. YOUNG CHRISTIAN HOLDING THE "LABARUM" CROSS. (from a bas-relief in the Catacombs)



10. THE "LABARUM" STANDARD. CONSTANTINE'S STANDARD (see Chapter IV)



12. CHRIST ON A BANK OF GOLD CLOUDS SURROUNDED BY SAINTS. LEFT: ST. PETER PRESENTS ST. DAMIAN. WITH THE EMPEROR THEODOSIUS IN THE BACKGROUND. THE FRIEZE REPRESENTS CHRIST AND THE APOSTLES AS LAMBS (SEE TEXT. P. 733. COVENANT DAMIAN IN ROME)

WITH POPE FELIX, FOUNDER OF THE CHURCH. ON RIGHT: ST. PAUL PRESENTS ST. DAMIAN.

THE EMPEROR THEODOSIUS IN THE BACKGROUND. THE FRIEZE REPRESENTS CHRIST AND THE APOSTLES AS LAMBS (SEE TEXT. P. 733. COVENANT DAMIAN IN ROME)

4. The solid gold "plate" which was employed by all early mosaic workers and painters to indicate the saintly character of the personages in their pictures, began to become lighter with Fra Lippo Lippi (1406-1469), the famous pupil of Masaccio, although the gay Carmelite friar still used the opaque disc nimbus in some of his early works. Indeed, in some few works, e. g. The Annunciation, in the Doria Gallery in Rome, he painted the nimbus as in Figures 1 and 2, but usually it is in perspective as in Figure 4. Then he began to use a delicate nimbus of filmy gold lace stretched, as it were, over a circular wire loop, as in Plate XIII, Figure 5. Towards the end of the 15th century the nimbus became a simple circular fillet of gold, and then disappeared entirely. Occasionally a saint is seen with a square nimbus, which indicates that he was living at the time the picture was painted.

Item: above the said Paradise shall be the heavens in which will be the sun and moon according to the judgment of the said Master Enguerrand.

Item: after the heavens the earth, of which shall be shown a portion of the city of Rome.

Item: on the side of the setting sun shall be the form of the Church of Saint Peter of Rome, and [the] front of the said church at the portal has a cone of copper and ilex, [whence] one descends by great steps into a large square leading to the bridge Sant' Angelo.

Item: on the left side of the said square is a portion of the wall of Rome and on the other side are houses and shops of all manner of men; at the end of the said square is the Castel Sant' Angelo and a bridge over the Tiber which is in that city of Rome.

Item: in the said city [Rome] are many churches among which is the church of the Holy Cross of Jerusalem, where while Saint Gregory was celebrating, to him appeared Our Lord in the form of a Pietà, of which shall be painted the story according to the ordering of the said Master Enguerrand, in which story shall be Saint Hugh, Carthusian, assistant to the said Saint Gregory, with other prelates according to the judgment of the said Master Enguerrand.

Item: looking from Rome, the Tiber shall be shown entering into the sea, and on the sea a certain number of galleys and ships.

Item: beyond the sea shall be a portion of Jerusalem, first the Mount of Olives on which shall be the Cross of Our Lord and at the foot thereof a praying Carthusian, and a little further shall be the sepulchre of Our Lord and an angel above saying: Surrexit, non est hic; ecce locus ubi posuerant eum.

Item: at the foot of the said sepulchre will be two praying friars; on the right hand the valley of Jebosaphat between two mountains; in which valley a church where is the sepulchre of Our Lady and an angel above saying: Assumpta est Maria ad aethereum thalamum in quod rex regum stellato sedit solio; and at the foot of that sepulchre a praying friar.

Item: on the left side there shall be a valley in which there will be three personages of a like age; from each of them will spring rays of light, and there shall be Abraham coming from his tabernacle, and worshipping the said three personages, saying unto them, etc.

Item: on the second mountain will be Moses with his sheep and a young boy playing upon the bagpipe, and there appeared to the said Moses, Our Lord in the form of a fire in the midst of a bush and Our Lord will be saying to Moses: Moses, Moses! And Moses will reply: Assum.

Item: on the left [sic] side will be Hell; and between Purgatory and Hell will be a mountain; and on the side of Purgatory above the mountain will be an angel comforting the souls in Purgatory; and on the side of Hell will be a greatly deformed devil on the mountain, turning his back on the angel and lying in wait for certain souls in Hell which, by other devils, are driven towards him.

Item: the said altarpiece shall be made all in fine

oil colors and the blue shall be fine blue of Acre excepting that which shall be laid on the border which shall be fine blue of alamigne (Germany), as around the altar piece shall be fine gold and burnished.

Item: the said Master Enguerrand shall show all his science in the Holy Trinity and the Blessed Virgin and for the rest according to his conscience.

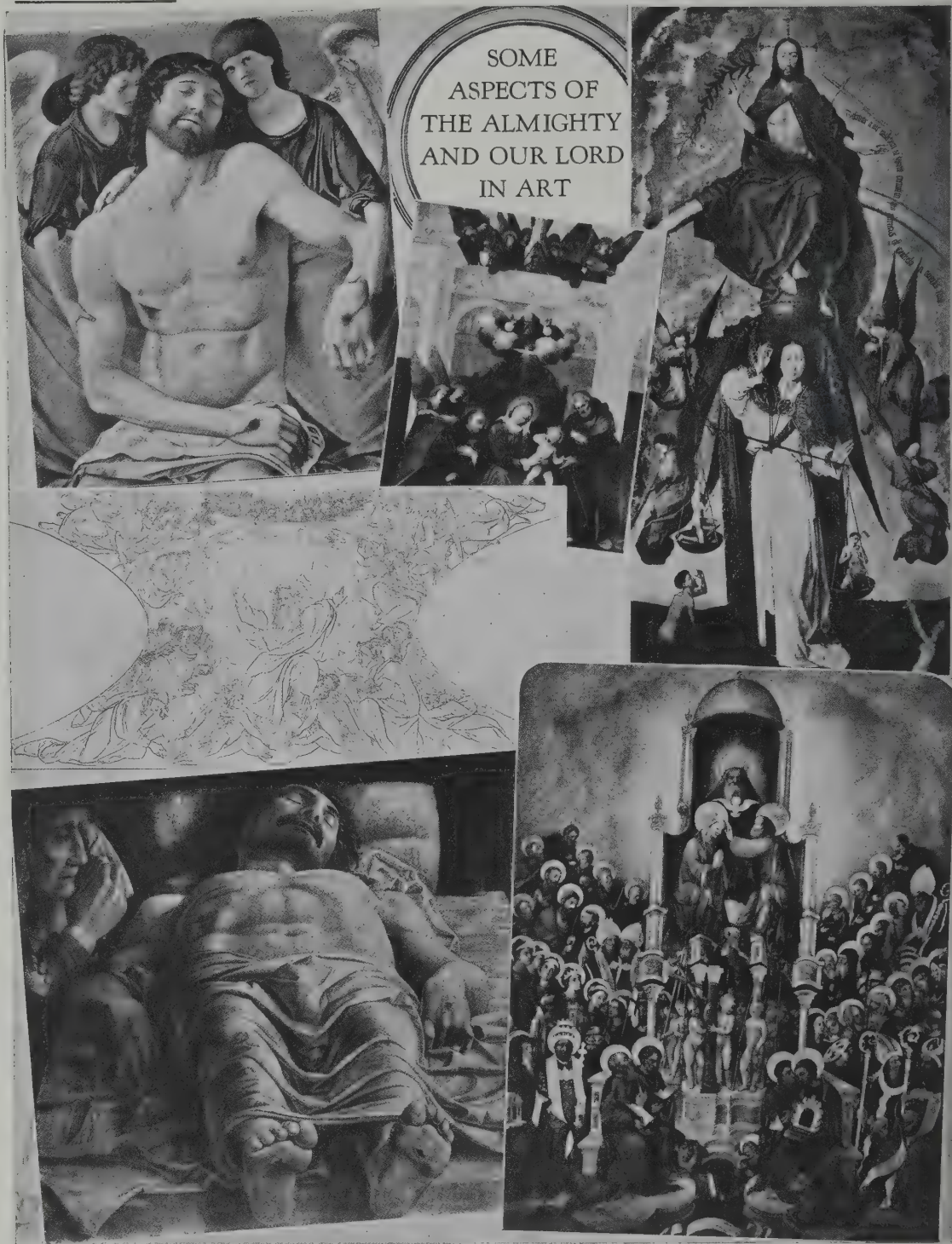
Item: the back of the altarpiece shall be painted with a fine cloth of crimson damask all figured with fleurs-de-lys. The 14th day of April, 1453.

There is considerable attention drawn, in the wording of this document, to the fact that Master Enguerrand could "use his judgment," or "act according to his conscience," from which one would be led to wonder if this painter, possessed of the "frondeur" ("kicking") spirit of his race had not been objecting to the settlement by his patron of so much of the detail. The phrases of this sort appear so frequently as to appear almost conciliatory. And can one be surprised if an intelligent painter *did* grumble at the ordering of a picture, with so little left to his imaginative powers and sense of balance and composition.

Interference, moreover, went very much further than simply declaring what subjects were to be depicted and how. To understand this it is necessary to go back to the beginnings of Christian Art in the days when the followers of the new faith were either actually being persecuted, or lived in fear of a recrudescence of former persecutions.

As a result thereof, their artistic endeavors were more or less concealed, and produced in their underground "burial-clubs" or catacombs, the regular entrances to which were destroyed during the earlier persecutions and new underground secret passages constructed. The early Christians were not very far removed from their pagan kindred, and it must be remembered in this connection that they were not a different race nor differently educated, but Romans converted to Christianity as a new and beautiful doctrine based on the Golden Rule. So it is not difficult to realize how it was that they retained so many of their old customs on adopting the new creed, nor why they were not required to abandon all their belongings of a pagan character, so long as they were ready to throw away whatever had been offered "in sacrifice to idols."

Naturally, the childhood training of many of these converts could not be eradicated instantly, and so we find pagan symbols and symbolism used constantly in early Christian iconography. Even the nimbus—of which I speak more fully later—the outstanding symbol of canonisation in the eyes of most people—was simply a borrowed pagan symbol in use so far back that it is mentioned in the Iliad of Homer (940-850 B.C.). It represented originally a luminous nebula derived from the Divine Essence, and so came to symbolize power. Many Roman emperors are portrayed with a nimbus of rays, while a compara-



Upper left corner: The famous *Pietà* by Giovanni Bellini is a form of the "Eucharistic *Ecco Homo*" (p. 37) though not in its usual style. Upper centre: Mazzolino's Holy Family in the London National Gallery, with the Almighty and Dove of the Holy Ghost suspended above the head of the Madonna. Right: A "Last Judgment" as conceived by Roger van der Weyden, with the Saviour seated upon a rainbow, overlooking the Archangel Michael weighing the souls of the Arisen. Note the Archangel's long gown (see p. 52). On the left of the head of Christ is a Lily for the Blessed, and on the right, the sword of punishment for the damned. Centre left: A modern interpretation of God the Father by von Cornelius in the Ludwigskirche in Munich. Note the Sun and Moon, and the various choirs of angels each with its own special attribute (see p. 50). Lower left: The celebrated "Dead Christ" by Mantegna in the Brera certainly inspired Rembrandt's still more famous "Anatomy Lesson" in the Hague. Though called a *Pietà*, it is really a study in anatomy and foreshortening, and is lacking in reverence. Low right: This picture by Giovanni d'Alemania and Antonio Vivarini is fully described on page 77.

tively late example of the secular application of the halo is to be found around the head of the Byzantine "Emperor Justinian amid His Ministers" pictured in mosaic in the old church of San Vitale at Ravenna which dates between 525 and 534 A.D., though the mosaics are later. This particular group must be so, for Justinian only retook Ravenna in 539. Again we find the nimbus in a hexagonal form used to indicate allegorical characters even in pictures so late as those of Giotto in the Lower Church at Assisi. (See Plate I).

The necessity for concealment, by the Christians of their conversion, from the persecuting Roman emperors and their minions, was another cause of the retention of many pagan symbols and types. Thus we find such interesting depictions as that reproduced on Plate I from a painting in the Catacomb of St. Callixtus in Rome, where Our Lord is depicted in the character of Orpheus with his lute, and the use of the Fish to symbolise the Saviour, because the Greek word for fish, ΙΧΘΥΣ, is an anagram of the initial letters for the Greek phrase Ἰησοῦς Χριστός, Θεοῦ Υἱός, Σωτήρ (Latin: Jesus Christus Dei Filius Salvator) meaning Jesus Christ, the Son of God, our Saviour. The Romans were a humorous people, and we can picture their delight, almost see them looking with their tongue in their cheek, in spite of all their self-denying adherence to their new faith and their cheerfully-accepted sufferings, at these representations intended to hoodwink their cruel persecutors.

Now in the early days of Christianity, that is to say in the three centuries which followed the Resurrection of Our Lord, the feeling of His disciples and later followers towards Him was not so much a religious adoration as a profound admiration for a great teacher, and strange though it may seem—even to those of us who still live in an age of hero-worship of another and less noble form—He was almost secondary in many ways to the authentic martyrs, who died after suffering abominable tortures rather than deny their new Master. A reason for this, one which I have never seen advanced elsewhere, yet is surely logical, is probably to be found in the fact that apart from the Apostles a large proportion of the earliest authentic martyrs—as opposed to the few legendary sufferers—were either of high birth or of great learning, or both, and therefore well placed to capture the fancy of the "common herd" of uneducated converts, who could not help but exalt them from natural leaders into supernatural heroes. St. Adrian (A.D. 290), St. Agatha (251), St. Barbara (303), St. Blaise (316), St. Catherine of Alexandria (307), St. Sebastian (288), St. Eustace (118), St. Cecilia (280) and many others of the favorite saints were of royal or noble birth, while others, such as St. Lawrence, became heroes to their fellow Christians because of the purity of their lives, the staunchness of their support of the new faith, and the indomitable spirit in which they suffered torture and martyrdom.

And so we find the beginnings of this saintly

iconography to be but one more aspect of that same spirit which gave popularity to a consistently successful gladiator, a victorious athlete, or, in the present day, a skilful matador, a conquering general, or an outstanding home-run getter. This comparison is less trivial than it sounds at first, for emulation is the motive force of progress, and a people with nothing at which to look *upwards* will soon be walking over the ashes of the past with *downcast* eyes.

Presently, however, the figure of Christ began to stand out, as time lent majesty to His sacrifice, and the ever-increasing thousands of His followers invested Him in the thoughts of the imperially-minded Romans with a regal grandeur and aloofness. Then He became one with God the Father and the Holy Ghost, a member of the Divine Trinity, too exalted for direct hearing of pleas and prayer.

And so the saints, from being popular heroes, in whom the new converts felt an admiring interest, became the intercessors of the people at "the Court" of a wellnigh inaccessible Deity. This explains to a great extent the enormous number of Christian saints, and their high standing in the minds of the people. Each town, and even smaller communities, had its patron saint, to whom the inhabitants addressed themselves for aid in everything, from the loss of a silver coin to the desire for a son and heir. Furthermore, many varieties of illness, and other worries and troubles, became the particular province of certain saints, as, for example, St. Apollonia, who is the protectress against dental afflictions, while French peasants still pray to St. Anthony of Padua to help them recover some lost object, and their women offer prayers to their patron that they be rendered fertile.

Now, one would think that with the general recognition of the Christian religion by the Emperor Constantine, and his swiftly-succeeding edicts making the Christians monarchs of all they surveyed, and an offence, punishable by forfeiture of half one's worldly possessions, to insult an adherent of the Faith, one would think, I say, that the troubles of the Christian artist were over. They were only just beginning! For now the Church was not at all convinced that pictorial representation of sacred subjects by semi-educated laymen supported the dogmatic teachings of the clergy, who naturally were still groping amid hair-splitting reasonings and debates for the final "form" of the religion's administration. Everything having to be, as it were, codified, which task was in the hands of the most learned of the Fathers of the Church, there was good reason for apprehension that freedom for composers of sacred subjects might lead to embarrassing contradictions.

Gregory II might exclaim that "Painting is employed in churches for the reason that those who are ignorant of the scriptures may at least see upon the walls what they are unable to read in books," but St. Augustine spoke of sacred pictures as "the books of the simple" of which the first duty was to teach. And the hierarchy had no intention of allow-

ing the "libri idiotorum" to give instruction to the simple along lines which did not run parallel to the verbal teachings of the clergy.

At the Œcumenical Council of the Church, at Nicæa in Asia Minor, known in history as the Nicene Conference (A.D. 325), convoked and presided over by the Emperor Constantine, who favored Christianity from the year 319 though he himself was not baptised until shortly before his death in 337 A.D., rigid laws were laid down concerning the treatment of sacred subjects. It was ordained, for example, that the human body, even that of the Infant Christ, must be entirely clothed in order that no question of the flesh might obscure the spiritual issue. Even the feet were to be hidden, and only the hands and face exposed. This rule was adhered to up till the time of Giotto, and we see in the Madonnas of Guido da Siena, Cimabue and Duccio exactly how the ruling was carried out. And further, through a slavish adherence to pure Byzantine tradition, the Russian *ikons*—sacred pictures—up to the recent revolution, still portrayed the Holy Personages in the same many-folded, gold-striped garments, covering every inch of the body, as those in the 8th and 9th century Byzantine pictures and mosaics.

Even then the troubles of the artist were far from being smoothed over, for with the accession to the throne of the Eastern Roman Empire, or Byzantium, of Leo the Isaurian, the Iconoclast, as he is often styled—in 716 A.D., the churches of both East and West were, by his order, cleared of images, and the "symbols of idolatry" destroyed. Pope Gregory II, mentioned above as an ardent supporter of pictorial teaching—what we call today "teaching through the eye"—fought the execution of this edict and excommunicated its author, severing him and his followers from all connection with the true Catholic Church, an action which played a great role in history, through the alliance of Rome with the French Carolingian monarchs, for it established the temporal power of the Papacy (755 A.D.). In return, France became known as the "Elder Daughter of the Church."

From that time, in spite of the rigid laws under which it labored, art began its gradual enfranchisement, and as it grew stronger, as painters grew more skilful with their medium, so that it became an easily-wielded instrument in their hands, art stepped out of its swaddling clothes, refused to take orders and finally, even in the depiction of sacred subjects, thrust aside the spiritual, in favor of an almost entirely material, interpretation. Men having lost much of their mediæval *naïveté*, were willing to look at religious pictures and love them for what they represented, but refused any longer to be hoodwinked as to their meaning.

So, as, with the Renaissance, the arts prospered and education became commoner, symbolism changed, became less mystic and simpler. The Holy Trinity

commenced to inspire less awe. Not only did Jesus Christ begin to appear less far beyond the reach of suppliant mankind, but even God the Father, who at first was represented simply by a hand appearing out of a cloud, began to be portrayed in human form, thus showing that the artists of this later day looked upon the Almighty more as a benevolent Father who loved unworthy man so deeply that He had given His Son as the Redeemer, than as a cruel tyrannical overlord, in whose eyes man could do no right and who had ordained terrible punishment for all who committed the unavoidable sins.

*"What! out of senseless nothing to provoke
A conscious something to resent the yoke
Of unpermitted pleasure, under pain
Of everlasting penalties, if broke!"*

OMAR KHAYYAM

an ironic quatrain which expresses perhaps more than any other written line the new spirit, the new "feeling" towards the personages of the Holy Trinity. And nothing betrays the "humanizing" of religion more than the growth of the "Mother and Child" motive in art. This motive, for obvious reasons destined to have a mystic significance, is to be found in the arts of all countries, much older than Christian Art. The Chinese portray Kuan-yin, "Hearer of Cries," with a child in her lap; the Egyptians worshipped the goddess Isis holding her



PORCELAIN STATUETTE OF THE CHINESE BUDDHIST DEITY KUAN-YIN, GODDESS OF MERCY, WHOM THE JAPANESE CALL KWANNON, AND THE INDIAN BUDDHISTS, AVAKOLITASVARA, WHO FREQUENTLY HOLDS A SMALL CHILD AND HAS BEEN CALLED THE BUDDHIST MADONNA. (Courtesy of Parish Watson & Co.)

son, Horus; while the Greeks, in the person of Diana, symbolised at once fertility and chastity, and made her the prototype of motherhood and beauty and charity. And undoubtedly the influence of these portrayals helped to create the "special" character of the Mother of Christ in art. In all likelihood it proceeded directly from the Isis and Horus legend, for St. Cyril, who fought so strenuously for the orthodoxy of the doctrine that the Virgin was the "Mother of God" at the Council of Ephesus in 431 A.D., was Patriarch of Alexandria from 412 to 444, and in consequence was thoroughly familiar with Egyptian theology. It was this Cyril whose followers persecuted and put to death the brilliant philosopher and mathematician, Hypatia, the heroine of Charles Kingley's romance of that name.

The "fight" just mentioned illustrates the seriousness with which what we might call the "working dogma" of the church was evolved. In the year 431 the Council of Ephesus condemned for heresy the party headed by Nestorius which maintained that Christ was a dual personality, comprising both God and man, and that therefore Mary, His human mother, was the mother of the latter and had no right to be called the "Mother of God." The Monophysites, who upheld the single character of Our Lord as the God-in-Man, contended that this unity automatically established the Madonna in the higher degree. The controversy engendered such active partisanship that the "Madonna and Child" became, as it were, a "campaign emblem," and, after the victory, was popularised in painting or embroidery on garments, or stamped on coins by all who wished to show their horror at the "sacrilegious" heresy. (See Chapter V.)

At first, as in all arts—see previous papers—the artists who portrayed these religious subjects were themselves deeply imbued with the spirit they were commissioned to represent, and so even the crudest of these early efforts are impressive in their evident sincerity. This feeling of profound religious sentiment lasted up to the beginning of the Cinquecento, and so we find the artists of the Quattrocento, the 15th century, painting with considerable skill pictures which possess that rare combination of spontaneous matter and impeccable manner. This period of perfection in art only lasts a very short time in any branch or country, for only too soon, alas, the artist who has acquired sufficient technical skill to express without difficulty whatever he wishes to say gathers unto himself an excess of pride in that skill, and a desire to see how far it will carry him, which finishes by subordinating the matter entirely to the manner. Decadence has set in. In the matter of religious pictures this was displayed by a semi-sacrilegious portraiture, as the Madonna, of the wives, and even the mistresses, of some of the painters, and, in votive pictures, by the painting, into the sacred group, of the donor of the picture and his relations, or even the artist and his family.

There was nothing objectionable about the introduction into the composition of early pictures, of the donors, for they were brought in as worshippers only, and portrayed in almost minute proportions in order carefully to emphasize their comparative unimportance. But I have in mind a tryptich by Ludger Tom Ring, a 16th-century German, in the Metropolitan Museum, in which he has depicted Our Lord in the centre panel, in the act of blessing, with the donor and his two sons on one side of Him, his wife and daughter on the other, and two other members of the family on the outer panels. All these figures are of the same size and value as Christ Himself; indeed *more* importance is accorded to these impertinent and egotistical individuals than to the Master, by the statement of the age of each one of them painted over his or her head. These awful "parvenus" are not even kneeling to their Saviour. They are—probably with a condescending thought—having dinner with Him! The Meyer family of the Holbein Madonna, named after it, is more reverent. The burgomeister shows at least some religious sentiment, and his wife is, as it were, behaving decently, as she would, kneeling, in church, as is also the younger daughter. But the other is paying no attention whatever to the beautiful crowned Madonna and Her Child, while the boy on the side of his father has come into the picture



THE "MADONNA OF THE MEYER FAMILY" BY HANS HOLBEIN THE YOUNGER, IN THE DARMSTADT GALLERY

so that "he will be in it" for family reasons. And Titian and Paul Veronese not only inserted the portraits of themselves and their families into such works as the former's "Pilgrims of Emmaeus" in the Louvre, and the latter's great "Marriage at Cana," also in the Paris collection, but also introduced all manner of prominent contemporary personages and even personal friends. Finally, the painting of sacred pictures became a business, and, with the 17th century Italian eclectics of the schools of Bologna and Naples and elsewhere, what had once been a glorious art, pulsating with fervor, vibrant with emotion, vivid in both color and sentiment, the work of preachers in paint, just as the great architects of the Gothic era were preachers in stone, this splendid art which has cast a mantle of immortality upon the name of 13th to 16th century Italy, died an ignoble death, choked by its greed, and its lifeblood of sincerity thinned down to the consistency of over-matured wines.

CHAPTER II

OF THE DISTINCTION BETWEEN SYMBOLS AND ATTRIBUTES, AND BETWEEN DEVOTIONAL, VOTIVE AND NARRATIVE PICTURES

There are two classes of objects with which the Saints are always depicted in art, viz., attributes and symbols. Sometimes they are represented with one class, sometimes with the other, and frequently with both. The former have reference to their historical or legendary positions or careers. The latter symbolise some abstract quality, such as piety, learning, fortitude, eloquence, or are emblematic of their martyrdom. For example, St. Catherine of Alexandria, who was a royal princess, is sometimes portrayed with two crowns, one at her feet, the other on her head. In this case the crown at her feet is an *attribute* of her royal rank, spurned by her in favor of the new Christian faith, while that on her head is the crown of martyrdom, a *symbol*. Similarly the Apostle Paul is shown in different pictures with a sword held, now pointing upwards, now with the point reversed and the Apostle leaning upon it. In the former case the sword blade, raised in the position of striking, is *symbolic* of the militant character of the Apostle's preaching, while in the latter it is the *attribute* of his martyrdom, for he was beheaded with that, the customary, weapon. (See Plate XX.)

Again, the habiliments in which a saint is depicted are almost always an *attribute*, for they refer to his or her station in life, though the colors of such robes, as in the case of the Dominican habit, may themselves be emblematic. There are exceptions to this rule as, for example, when St. Dominick or St. Clara are portrayed all in white, in symbolic recognition of their outstanding purity of mind. On the other hand, the robes of the Virgin Mary are purely *symbolical*, the Red of Love, the White of Purity and the Blue

of Truth. When the Madonna is clad all in white, as in pictures of the Immaculate Conception, it symbolises Her purity, and again when She is clothed in rich vestments they are symbolic of Her mystic standing as the Queen of Heaven or of the Angels (*Regina Cæli* or *Angelorum*).

Pictures themselves also divide up into two categories, DEVOTIONAL or VOTIVE, and NARRATIVE, or, as they are sometimes called, HISTORICAL. They are easily distinguishable from each other, once the basic points of difference are clearly understood. There is a third group, which is rarer, comprising subjects which combine the features of the



A DEVOTIONAL CRUCIFIXION BY MARTIN SCHÖNGAUER OF THE FIFTEENTH CENTURY GERMAN SCHOOL. THIS IS AN ADAPTED "STABAT MATER" (Q. V.) FOR, IN ADDITION TO THE USUAL FIGURES OF THE VIRGIN AND ST. JOHN THE EVANGELIST, THE OTHER THREE MARYS ARE ALSO PRESENT. (See Page 56.)

two main divisions, the features of a narrative character appearing in the subsidiary motives.

Devotional pictures may be classified broadly as those in which no action is depicted, where the personages are represented solely in their saintly aspect, as opposed to their personal aspect. Pictures of the Last Judgment; the Coronation of the Virgin; of Paradise, with the Holy Trinity, the Virgin, the Heavenly Host, and the earthly saints, with their symbols and attributes; groups of saints, called by the Italians, "Sacre Conversazione;" and of the Crucifixion, where the single Cross is shown, bearing the figure of Our Lord, with a number of Saints having no connection with His actual life and His Passion, are all of the category of devotional pictures.

Narrative or Historical Pictures are those which tell a story, depict some incident, actual or legendary, in the lives of the Saviour or His Mother, or the Saints, thereby placing such personages on a terrestrial plane in contradistinction from the spiritual interpretation which marks Devotional Pictures.

The commonest form of devotional picture presents the Madonna and "Bambino," surrounded by saints, having no reference to each other, nor to the actual life of the Virgin, but bearing generally some connection with the symbolic side of Her Life. Good examples of this type are the great Raphael Madonna, the Taddeo Gaddi Altar-piece, and the famous Girolamo dai Libri Madonna—under a tree—all in the Metropolitan Museum of Art of New York.

Practically all the representations of the Madonna and Child—of which I shall speak more fully in a separate chapter—are in the devotional class, in fact all of them, except the usual type of work representing the Nativity, the Presentation in the Temple, the Circumcision, or the Adoration of the three shepherds and the three Magi or Kings, and other such historical events. Occasionally, the Madonna is represented alone, either simply as a half or bust-length figure, or at full length. These are, of course, all devotional representations.

As mentioned previously, certain representations of the Crucifixion are devotional, while others are narrative. In the former, of which a good, though small, example is again to be found in the Metropolitan Museum, the work of Fra Angelico, *il Beato*, the Blessed, the Saviour is depicted upon the cross, but almost in an attitude of repose, the self-sacrificing Son of God, rather than the suffering Man, while the other two crosses are replaced by palm trees equal distances away on either side of the Cross. Gathered around its foot are nine saints, three of whom are kneeling to the Divine Figure, while the others are separated into two groups of three on each side, but all in a row. (See Chapter XI.)

When the Crucifixion is depicted with all the historical or legendary attributes, such as the Roman soldiers standing on guard, the two thieves on their crosses, the centurion Longinus, who is said to have pierced the side of Our Lord, and later became converted and canonised as a martyr, or again when the "Heavens were darkened," in short, whenever the picture tells a story, it is not a devotional, but a historical, work. The Bartolo di Fredi crucifixion in the Metropolitan Museum is an example of the narrative form.

Portrayals of the Saints alone also divide into the two groups. Wherever the personage is shown actually suffering martyrdom, or performing some one of the acts that led to his or her canonisation, or as accomplishing some event of his life, either historical or legendary, such pictures fall into the *narrative* group. The pictures of the Three Miracles of St. Zenobius, and the Last Sacrament of St. Jerome, by



A VERY INTERESTING, BUT UNCOMMON, RENDERING OF THE "ANNUNCIATION." THE SUBJECT IS TREATED ENTIRELY IN A DEVOTIONAL MANNER, LIKE ANOTHER ONE BY THE SAME GREAT MASTER, FRANCESCO RAIBOLINI, COMMONLY KNOWN AS "IL FRANCIA."
(Picture in the Pinacoteca at Bologna)

Botticelli, in the Metropolitan Museum, belong to this class. Such works as pictures of St. Sebastian, with soldiers actually shooting arrows into his flesh, are of course of the *narrative* type. But when this same saint is depicted alone, fastened to a tree or stake, with arrows driven into his limbs, it is a *devotional* picture. The picture of St. Dominick, with his book and lily symbols, in the Metropolitan Museum is of the devotional order. (See Chapter XI.)

Pictures of the Annunciation might be classed as either devotional or narrative, for usually they depict the arrival of the Archangel Gabriel, with his lily-wand, to announce the news to the Virgin. There is therefore action in such pictures, but at the same time, the mystic atmosphere of the whole incident should really class them among the devotional works. There are some representations of this most important subject—from an Art standpoint—which are clearly devotional, *e. g.*, the two well-known pictures by Francia, in the Bologna Museum, in which the Virgin is standing upon a slight elevation with a book in her hand, with saints around her and the angel floating above a little to one side, with the right hand raised in a gesture of benediction.

In one of these two (above), the Virgin Mary is surrounded by St. John the Evangelist, St. Francis of Assisi, St. Bernardino of Siena, and St. George, while above her head to the right floats a blessing

angel, and immediately above is a *symbolic* figure, in a "mandorla" (olive shaped glory) of rays, of a nude Christ Child, holding a small cross. In a picture by Ambrogio Lorenzetti in the Siena Academy, the Virgin and the Announcing Archangel are in separate Gothic panels, with the Angel kneeling before Her, and pointing back upwards with his thumb (!) at the Dove of the Holy Ghost. In the great Fra Bartolommeo Annunciation in the Louvre, the Virgin is seated on an elevated throne in a niche, with a small figure of a hovering angel above her to the left and the Dove emitting rays immediately above Her head. Around the steps of the "throne" are a number of saints.

A purely devotional picture is the one by Lorenzo Costa in Bologna, where he has portrayed the tall, comely Virgin, walking with an open book in her hand, under a colonnade while a Dove, alone, sheds rays towards her as she halts to the mystic summons. On the other hand, a curious *narrative* picture by Carlo Maratta in the Corsini Gallery in Rome, shows the head and bust of the lightly-veiled Virgin, reading an open book set on a table, while away to the right, one sees the arriving figure of the Archangel, at a distance. (See Page 38.)

Votive pictures may be either devotional or narrative, though most of them are devotional in character. Votive pictures are those which were offered by some individual or community or some monastic order, in thanksgiving to some holy personage for "services rendered," *e. g.*, recovery from sickness, or any other benefit attributed by the donor to the sacred personage who forms the subject of the picture. Pictures of the Madonna, or of Our Lord, alone, are *Votive* pictures, because they were painted with the Madonna as the Patroness, not as the Mother of Christ, or, in the case of the Saviour, as the general Patron of mankind. The vast majority of votive pictures represent the Madonna and Child surrounded by the Saints, who, as patrons, interceded with the Virgin Mary for the bestowal of the benefits in question. For example, in Florentine pictures, painted by order of the Medici, one sees very frequently S.S. Cosmo and Damian, who were the patrons of that famous house, while in those of the Lombardy school, we nearly always find St. Ambrose, in his character of Bishop and Patron of Milan.

In many instances, instead of the Madonna and Child being the principal motive, with the patron saints on either side of the Holy Pair, we find the Saint himself enthroned, as for example, the famous Lorenzo Costa altar-piece in the Pinacoteca at Bologna, in which St. Petronius is seated upon a high throne, and holding a model of the city of Bologna in his hand, with the figures of St. Francis of Assisi on one side and St. Dominick on the other, in the attitude of presenting this comparatively minor saint to the congregation of the church erected in his honor by the city of which he was the Patron. This altar-piece is a typical *Votive* picture. (See Page 26.)

Other famous examples of votive pictures are the St. Ursula and her maidens, by Moretto in Brescia, the St. Thomas Aquinas and the St. Ursula, by Carpaccio in the Stuttgart Gallery and the Venice Academy, respectively. In all these the honored saint is enthroned. In others, the Patron is standing, surrounded by other Saints, *e. g.*, Raphael's celebrated St. Cecilia in the Bologna Pinacoteca, the St. Anthony of Egypt, by a pupil of Cima da Conegliano, in the Metropolitan Museum, the Saint Cecilia



ST. CECILIA, PATRON SAINT OF SACRED MUSIC, SURROUNDED BY SS. PAUL, JOHN THE EVANGELIST, PETER AND MARY MAGDALENE
(From the picture by Raphael in the Vatican.)

by Moretto in St. Clement's at Brescia, and the St. Francis of Assisi between S.S. Ursula and Catherine of Alexandria by Lorenzo Costa in the Metropolitan Museum; the San Frediano standing amid four other saints, in the Bologna Gallery. The famous "Triumph of St. Thomas Aquinas" in the Louvre in Paris, in which the "Angelic Doctor" is seen with his attributes, the Sun on his breast and a book shedding rays, and with Plato and Aristotle on either side of him, shows the saint enthroned.

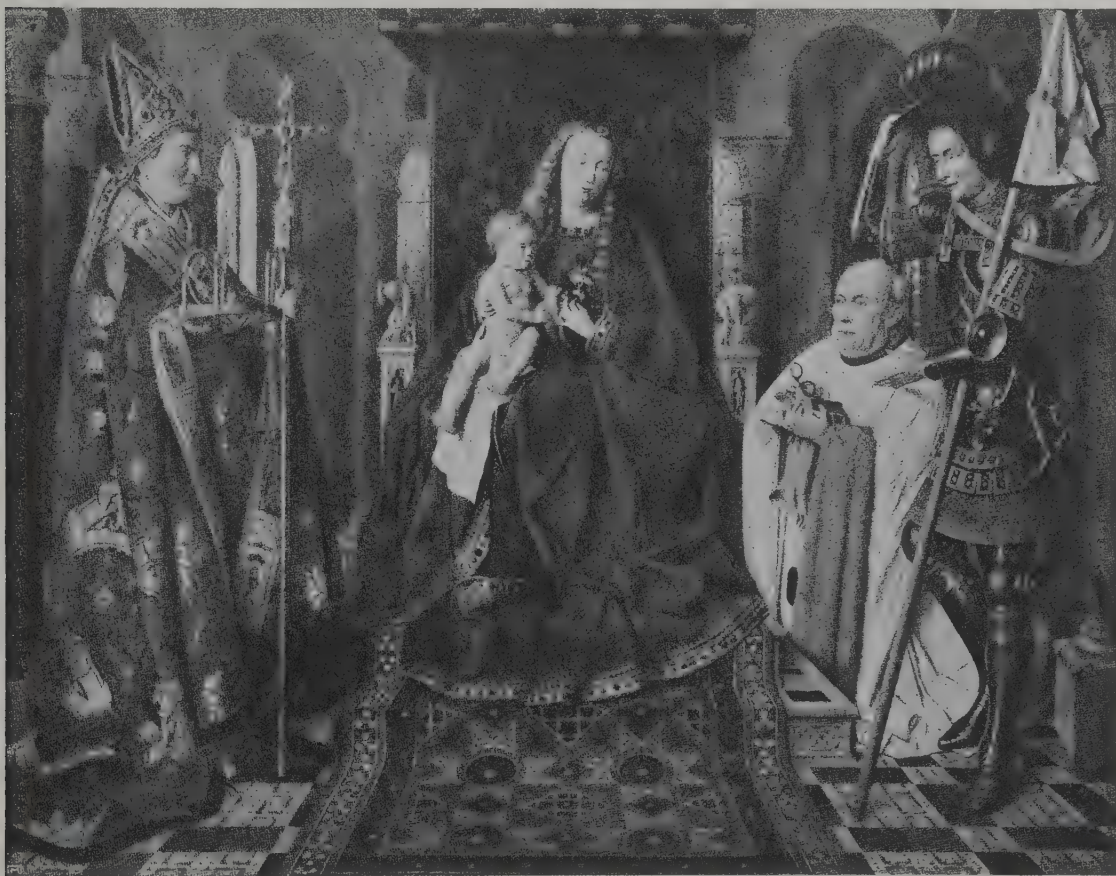
Votive pictures very frequently comprise a portrait of the donor of the painting. In the early 12th and 13th century works, the donors when present were always depicted as tiny dwarfs symbolizing their comparative unimportance in a picture of saintly personages, as in a wonderful Agnolo Gaddi panel in the collection of Mr. Otto Kahn. It is called an allegory in the catalogue by Dr. Sirén, but is, I believe, a votive

picture of the Madonna, without the Child, with the doctor-saints Cosmo and Damian standing together at Her left. At Her right—on the left of the picture—are two tiny figures, representing a nun and a novice of the Trinitarian Order—a derivative of the Augustinians—as the Greek cross on their white habit indicates—kneeling with hands joined in prayer. The Trinitarians were essentially a charitable order, for the redemption of captives. S.S. Cosmo and Damian were also famed for their charity, so their inclusion fits in, though St. Leonard is the

wife, of the same size as the other figures, are kneeling outside the arched recess, one on either side.

In Flemish pictures the donors were usually portrayed in the wings, though frequently they appear in the main body of the picture, *e. g.*, the great van der Paele Madonna by Jan van Eyck, in the Bruges City Museum, illustrated here, or the Madonna of the Chancellor Rolin by Van Eyck in the Louvre.

In most of the Flemish votive pictures, the Patron Saints of the kneeling donors are depicted standing behind them, each with his or her attribute,



THE WONDERFUL MADONNA OF THE CANON GEORGE VAN DER PAELE BY JAN VAN EYCK, IN THE MUNICIPAL MUSEUM AT BRUGES IN BELGIUM, IS AN EXCELLENT EXAMPLE OF THE REVERENT TREATMENT OF THE DONOR WHICH IS SO CHARACTERISTIC OF EARLY FLEMISH WORKS. THE LEARNED CANON IS PRESENTED TO THE MADONNA BY ST. GEORGE, HIS PATRON, WHO IS POLITELY RAISING HIS HELMET, WHILE OPPOSITE THIS PAIR STANDS ST. ERASMUS IN HIS ROBES AS BISHOP OF FORMIA, HOLDING IN HIS RIGHT HAND ONE OF THOSE CROZIERS WITH FIVE BLOOD-RED CARBUNCLES OR RUBIES MENTIONED ON PAGE 19 (d), AND IN THE OTHER A MINIATURE WINDLASS, THE ATTRIBUTE OF HIS HORRIBLE MARTYRDOM, BEARING FIVE CANDLES WITH THE SAME MYSTIC SIGNIFICANCE AS THE FIVE RUBIES

true patron of prisoners. The circular nimbus and the crown and the rich robe clearly indicate the principal figure as the Madonna in Her capacity as Queen of Mercy, Our Lady of Pity. If the principal figure were allegorical, the nuns would not be kneeling. (See Page 89.)

In a votive picture of the Trinity, by Masaccio in S. Maria Novella in Florence, represented as Our Lord upon a Cross surmounted by a bust-length figure of the Almighty, and the Dove, with a male and a female saint, one on either side of the cross, all under an arch, two figures of a noble and his

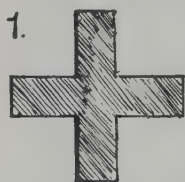
as in the Guillaume Moreel triptych by Memlinc, and the Gerard David "Baptism of Christ," both in Bruges. In both these great works, the donors are portrayed on the side panels.

In Italian pictures of the Quattrocento, it was a common practice to introduce a bust-length portrait of the donor in a lower corner of the picture, in profile, as in the famous Pinturicchio Madonna, in the Ambrosiana Library in Milan, named after St. Ambrose, Bishop and Patron of that city.

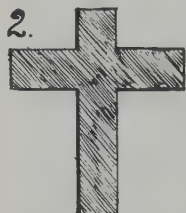
I have already spoken on page 13 of the self-satisfied attitude of German donors. The contrast with

PLATE III

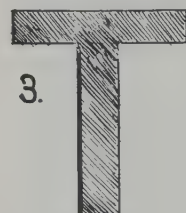
THE SAINTS IN ART



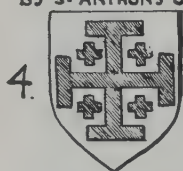
1. THE GREEK CROSS.



2. THE LATIN CROSS



3 THE "TAU" CROSS, HELD BY ST ANTHONY OF EGYPT.



4. THE ARMS OF JERUSALEM AT THE TIME OF CRUSADES. A GOLD "CROSS POTENT" (See CHAPT. III. "CROSS")



5. "CROSSE POMME" OR KNOBBED CROSS. IS THAT OF THE RESURRECTION. IT IS ALSO THE FORM BORN BY THE LAMB OF GOD. THE KNOBS ARE EMBLEMATIC, HERE, OF THE END OF SUFFERING.



6. EPISCOPAL OR BISHOP'S CROSS. ALSO CALLED A PATRIARCHAL CROSS.



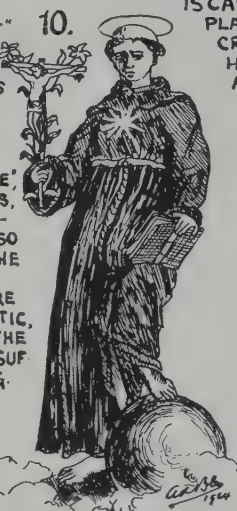
7. PAPAL CROSS. THE TOP BAR IS SYMBOLIC OF TEMPORAL JURISDICTION; THE SECOND OF MILITANT ECCLESIASTICAL JURISDICTION; THE THIRD OF THE PATIENT CHURCH.



8. MALTESE CROSS, THE BADGE OF THE KNIGHTS OF MALTA. THE EIGHT POINTS PROBABLY SYMBOLISE THE EIGHT BEATITUDES.



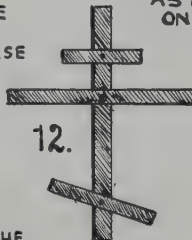
9. THE SHADED "X" IS THE TRADITIONAL FORM OF THE CROSS UPON WHICH ST. ANDREW SUFFERED MARTYRDOM. THERE IS, HOWEVER, A SERIOUS DOUBT (See CHAPT. III. "CROSS") AND WE HAVE DISCOVERED SOME ANCIENT MISSALS IN WHICH THE APOSTLE IS CARRYING A PLAIN LATIN CROSS ON HIS SHOULDER AS INDICATED BY THE DOTTED LINES, A POSSIBLE EXPLANATION.



10. ST. NICHOLAS OF TOLENTINO BEARS A CRUCIFIX ENTWINED WITH LILIES. (See Chap. III, "CRUCIFIX")



11. A CURIOUS PICTURE BY FRA ANGELICO, IN THE CONVENT OF SAN MARCO, FLORENCE, SHOWING OUR LORD AT THE TRANSFIGURATION WITH ARMS EXTENDED AS THOUGH ON THE CROSS.



12. THE "TRUE" GREEK CROSS WITH THE SLOPING FOOT-BOARD WHICH GAVE RISE TO THE BELIEF IN THE EAST THAT CHRIST HAD ONE LEG LONGER THAN THE OTHER.

14. REMARKABLE "PIETÀ," SOMETIMES CALLED, WHEN IN THIS FORM, A "EUCHARISTIC ECCE HOMO" — AN OBVIOUS ERROR (JOHN XIX. 5) — BY DON LORENZO MONACO, THE BENEDICTINE MONK WHOSE INFLUENCE WAS SO GREAT UPON FRA ANGELICO. THIS PANEL WHICH IS NOW IN THE UFFIZI GALLERY IN FLORENCE, IS AN IMPORTANT EXAMPLE OF THE EXTRAORDINARY



LENGTHS TO WHICH SYMBOLISM IN ART WAS CARRIED IN EARLY RENAISSANCE DAYS. LORENZO'S DATES WERE ABOUT 1370 - 1425. [FOR THE MEANING OF THE 30. 000. SYMBOLS, SEE FOOT OF ADJACENT PAGE]

VARIOUS FORMS OF THE CROSS AND CRUCIFIX WITH SOME INTERESTING APPLICATIONS

13. A GERMAN STAINED-GLASS WINDOW (13TH CENTURY) IN THE COSTESSEY HALL COLLECTION IN NORFOLK, ENGLAND. (see below)



NOTE THAT JESUS IS BEARING ON HIS SHOULDERS A "TAU" CROSS (Fig. 3) INSTEAD OF THE USUAL LATIN FORM. THIS IS, HOWEVER, A QUITE COMMON GERMAN & FLEMISH TREATMENT. (See Chapter III)

14.

that of the humble, reverent, treatment of Italian and Flemish donors affords a curious example of character differences between peoples, for the evident pride, betrayed almost, one might say, at the expense of the Sacred Personage forming the principal subject of the picture, even though it be Christ Himself or the Madonna, is almost universal in German works.

From these examples the reader will, I hope, be able to judge from the general composition of a picture whether it is Votive or Narrative.

CHAPTER III

OF THE GENERAL SYMBOLS OR EMBLEMS USED IN SACRED ART*

The symbols used in art, as distinct from the attributes allotted to all sacred personages, are the following, arranged alphabetically:

The ANCHOR, a very early emblem, symbolises steadfastness of purpose and undying hope. (Plate I.) It is also the special attribute of St. Clement.

The APPLE, emblem of the Fall of Man. In the hands of the Infant Christ it symbolises redemption for mankind. In the hand of the Virgin, it characterises her as the new Eve.

The AUREOLE (see Nimbus).

The AXE is an emblem of martyrdom, but is less often used in this connection than the Sword. It usually is an *attribute*, as in the case of St. Martina, the virgin martyr.

The BANNER is a symbol of victory, given to Warrior Saints, *e. g.*, St. George. It is usually in the form of a pennon bearing a cross. (Plate V, Fig. 6.)

The BOOK or GOSPEL, generally is an attribute, but in the hands of such learned saints as Catherine of Alexandria, or St. Augustine, it symbolises learning. In the hands of St. Stephen the book is the Old Testament. The Apostles hold their own gospels; thus they are *attributes* rather than symbols. But the Book in the hands of other great preachers may be symbolic of their teaching of the scriptures, *e. g.*, St. Thomas Aquinas.

The CANDELABRUM symbolises Christ and His Church and the Light it has brought to the souls of men. A seven-branched candlestick refers to the seven gifts of the Spirit or to the Seven Churches.

*This chapter includes no *attributes*, which are innumerable, a different one being peculiar to every saint. A list of attributes and emblems is given at the end of this volume.

Plate III, Fig. 14. *Pietà* by Lorenzo Monaco, the master of Fra Angelico. This type of *Pietà* with the body of Our Lord half-way out of the sepulchre is sometimes called a "Eucharistic *Ecce Homo*," obviously an erroneous title (see John xix, 5). This remarkable work contains all the accessories of the Passion, which reading from top to bottom and left to right are as follows: The sun and the moon, symbols of the Godhead; the pelican with its young (see Page 29) on the tree of life; the denial by Peter to the maidservant; the kiss of Judas. Then the cross with the pincers which drew out the nails, the inscription *I. N. R. I.* and the crown of thorns and the hammer that drove in the nails. Below the cross, on the right of the upright, the three nails, the seamless garment on the ladder, the spear that pierced the side of Christ, the washing of hands by Pilate, the bandage that blindfolded Him, and the head of St. Veronica in profile. On the left of the upright are the cutting off of the ear of Malchus, the passing of the thirty pieces of silver, the brasier around which He stood after the betrayal, the sponge on the hyssop, the reed, the column with the two scourges, and on the column, the cock that crowed when Peter denied our Lord. Below is Jesus, with the Virgin and St. John the Evangelist. The latter is always present in *Pietà* and *Stabat Mater* on the left of the Saviour. At the foot of the sepulchre are the chalice and three ointment boxes.

"And the seven candlesticks that thou sawest are the seven churches." (Revelation 1:20.) (Plate XIX.)

The CHERUB is given to St. Matthew, because as the nearest approach among the celestial beings to a human being, it symbolises the fact that the Gospel according to St. Matthew emphasises the human, even more than the divine, character of Jesus Christ.

A CHURCH is either a symbol or an attribute. In the hand of St. Jerome it symbolises his great love for the whole church of Christ, of which he was one of the 4 Latin Fathers. In the hands of Pope Felix or other saints it signifies that the church shown was built by the saint holding it. It is then an attribute (see Plate I, Fig. 12). Do not confuse with the model of the City of Bologna in the hand of St. Petronius. This is always recognisable by the high bell-tower or campanile. (Plate VI, Fig. 5.)

The CROSS symbolises the Saviour, when He Himself is not upon it. It also symbolises His Suffering for Mankind. In addition it is given to a number of saints as an *attribute*, *e. g.*, St. Helena, who is said to have discovered the True Cross (picture by Paul Veronese in the National Gallery in London); and St. John Gualberto, in a picture by Fra Angelico, because his enemy, the assassin of the saint's brother, whom he had sworn to slay in vengeance, is said to have obtained mercy by extending his arms in the shape of a cross, which so impressed the saint that he spared his enemy and took the Benedictine habit, after he had seen, in the church to which he had taken his brother's murderer, the head of Jesus on the great crucifix on the altar, bend forward as though in approbation of the saint's clemency. When the cross bears the figure of Our Lord it is called a Crucifix. (q. v.) There are a number of different forms of the Cross. (See Plate III.)

In a picture by Niccolo di Lorenzo in the possession of Mr. Raymond Henniker-Heaton, ex-Director of the Worcester (Mass.) Museum, this saint is seen behind his supplicating enemy, while the whole crucifix is leaning forward. (Plate VI, Fig. 3.)

The Cross altogether replaced the Fish (q. v.) as the sole emblem or symbol of Christianity in the 10th century. When it was made of wood or stone, or embroidered upon a robe, it was left a plain Latin cross, but when it was made of gold or silver, the four ends, and the junction of the horizontal and vertical bars, were adorned with rubies or carbuncles, blood-red precious stones symbolic of the five wounds of Christ, and frequently shown shedding rays. When a saint holds a cross it is generally



Upper left: Fifth-century Sarcophagus described in footnote on page 21. Upper right: Drawing by Mantegna showing St. Andrew, bearing a *Latin* cross, and St. Longinus, on either side of the resurrected Saviour. Middle left: St. Andrew, by Masaccio, also with a *Latin* cross (see footnote p. 21). Centre: The "Invention" (finding) of the True Cross by St. Helena, a picture by Tiepolo in the Venice Academy. Middle right: "Last Judgment," by Jan Prevost, at Bruges, showing a symbolic Cross below the figure of Our Lord. Low right: The Archangels Michael (left) and Gabriel (right) flanking Raphael holding the youthful Tobias by the hand. (Picture of the School of Verrocchio in the Florence Academy. Note the fish in the hand of Tobias). (See p. 25 (c).) Low right: "Coronation of the Virgin" by Raffaellino dei Carli in the Louvre, described on pages 122 (c) and 41 (c).

of the Latin form, but a single cross on the end of a Bishop's staff indicates a Greek Bishop, who wears no mitre or other head-covering, with the exception of St. Cyril of Alexandria, who wears a hood falling over his shoulders, with the front adorned by a cross. Other Bishops carry a staff with a scrolled top. A triple cross on a staff indicates that its bearer was a Pope. The Cross of St. Andrew is usually a transverse cross, shaped like an X; that of St. Anthony the Hermit is T-shaped (see Plate III). In very early pictures the Cross is sometimes found bearing a serpent, in which case it is an Old Testament symbol, with the brazen serpent, or interlaced with two Greek letters, the first two of the word Χριστός, or Christ. In this case it refers to the legendary miracle of the victory of Constantine over Maxentius in 311 A.D. when the Emperor saw in the sky, at a critical moment of the combat, a cross inscribed "ΕΝ ΤΟΥΤΩ ΝΙΚΑ" or in its more famous Latin form: "In hoc signo vinces," (*By this sign shall thou conquer*). In the 6th Century, the Cross, from an *Emblem* or *Symbol*, became an *Image*, of a "narrative" character, by the placing upon it of the suffering figure of Our Lord.

The Latin Cross, the western symbol of the Christian religion, is supposed to be the form of that upon which Our Lord gave His life for our redemption. It is also symbolic, in its conventionalised form, of a man standing with arms extended, in the ancient attitude of prayer. The Greek Cross, the invention of minds more tinged with oriental symbolism than those of the material Romans, is an idealised form, and its four equal-lengthened arms reflect the benign influence of the religion of the Nazarene over the "four quarters of the world." Sometimes the Latin cross is represented on the summit of three steps—we often see this form on gravestones—which represented originally the three graces of Faith, Hope, and Charity. The *Cross Potent* (see Plate III), which was the blazon of the Crusaders' Kingdom of Jerusalem, is interesting to us on that account, and also because of the frequent misreading of the word "potent" as powerful, an easily-understood error in this connection. But "potent" in this sense simply meant a crutch, in old English, and was so called from the form of its arms. Chaucer in his "Elde" (Old Age) says:

"So old she was that she ne'er went
On foot but it were by potent."

Although the traditional cross, upon which Our Lord suffered, is a Latin cross (see Plate III), and this tradition is adhered to in the majority of pictures of the Passion, there are numerous examples of the use of the "T" or Tau cross being employed, particularly, I think, by masters of the German and Flemish Schools (see Plate III, fig. 13). Among such are the Roger van der Weyden *Pietà*, and the Gerard David devotional Crucifixion (see Chapter II), both in the Berlin Museum; the Geertgen tot Sint Jans *Pietà*—with Christ extended on the ground

with only His head on His Mother's knee—in the Albertina of Vienna; the devotional "Christ Crucified" by the "Master of the *Virgo inter Virgines*" in the Uffizi; the *Stabat Mater* by the "Master of the Death of Mary," formerly in the Weber Collection at Hamburg; and another *Stabat Mater* by the German "Master of the Life of Mary" in the Wallraf-Richartz Museum in Cologne. And in the celebrated triptych of the Last Judgment by Van Orley in the Antwerp Museum the Cross held by angels at the base of the celestial group is a *Tau* cross, again. I can recall no instance of anything but a Latin cross in Italian pictures, though it is impossible to say that there are none.

The Cross of St. Andrew is almost always shown as X-shaped, or as it is styled in heraldry, in Saltire form. But there appears to have been no *authentic* foundation for the establishment of this tradition. On the contrary, the Abbé Méry, in his "*Théologie des Peintres*" (Theology as Interpreted by the Artists), states distinctly: "It suffices to look at the veritable Cross of St. Andrew, preserved in the Church of St. Victor at Marseilles, in order to prove the fallacy of the old tradition. It will be observed that it is a right-angled cross." In view of this clear statement, with information as to the place where ocular evidence can be obtained, it is difficult to understand Mrs. Jameson's sceptical remark: "His reasons are not absolutely conclusive." To us they appear entirely so, and therefore it seems to be worth while seeking the origin of the traditional X-shaped cross, usually, but not universally, given to St. Andrew. *Now in some very old documents of early Christian art, St. Andrew is shown bearing his cross on his shoulder at approximately the angle of that in Fig. 9 of Plate III. It will be noticed that in this position a portion of the cross (shaded) takes the X-form, and it is more than likely that in those early days either a portion of the real Latin cross (as indicated by the dotted lines) may have been obliterated, leaving only the X, or through the corruption of original idea and word which is almost universal in art—see De Bles' *Old English Furniture Styles and How to Distinguish Them*—the form of the

*We have reproduced on Plate IV in the upper left-hand corner a 5th-century sarcophagus, now in the Church of St. Apollinaire-in-Classe, at Ravenna, which has on the arched lid three Greek crosses, overlaid with transverse crosses, each therefore having eight arms. On the side shown in our illustration will be seen, carved in *alto-relievo*, the seated figure of Christ, with three of His apostles on each side, hurrying towards Him. One of these figures is that of St. Andrew, who bears on his shoulder a Latin cross in the position shown on Plate III, Fig. 9. Again, in Michelangelo's wonderful "Last Judgment" in the Sistine Chapel, St. Andrew is given a Latin cross. Masaccio, whose sacred allusions are always correct in detail as were those of all the early men, also gives the plain Latin cross to St. Andrew in a votive picture now in a private collection in Vienna, and a splendid drawing by Mantegna, recently sold in New York, depicting Christ between SS. Andrew and Longinus, the centurion who pierced the side of Our Lord and was converted subsequently, offers still one more example of the belief among the more reflective masters that the cross of St. Andrew was of the same form as that upon which Our Lord, and St. Peter, and other crucified saints suffered and died. (See Plate IV.)

cross on the shoulder of St. Andrew deteriorated into a saltire. The documents I refer to antedate the *historical* pictures of the Passion, with the scene of Christ bearing His Cross to Golgotha, so the position of the cross was not then as familiar as it became later.

The CROWN, again, may be either a Symbol or an attribute. When it is placed upon the head of a Saint who bears other *symbols* of martyrdom, such as the Palm (q. v.), it is generally an attribute of the royal rank of its wearer. This rule is not absolute, however, and in a votive picture of St. Catherine of Alexandria of the school of Raphael, now in the Louvre, a crown-circlet, with spikes, symbolising the crown of thorns, is worn by this saint, who also carries the Palm and has, besides, her attribute, the spiked wheel. Sometimes, as stated in Chapter II, two crowns are given to a Saint, in which case, one, generally lying spurned at his or her feet, is the *attribute*, while that on the head is the *symbol*. St. Louis of Toulouse, who renounced the throne of France, in order to give all his thought to religious matters, is depicted in Bishop's robes, with a mitre, and a crown at his feet, or wearing a royal blue velvet robe strewn with golden fleur-de-lys, over his monastic habit, with a mitre and crozier, and a French royal crown lying on the ground at his feet. He is thus depicted in a picture in the Louvre collection by



ST. ELISABETH OF HUNGARY, ONE OF THE PATRON SAINTS OF THE DONORS OF THE CELEBRATED "BAPTISM OF CHRIST" TRIPTYCH, BY GERARD DAVID, IN BRUGES, IS DEPICTED WITH BOTH CROWNS

Raffaellino dei Carli, of the Coronation of the Virgin at the hands of the Almighty—Our Saviour is nowhere portrayed, a most unusual representation of this subject—while three of the great Franciscan Saints and St. Jerome are seen below, viz.: SS. Jerome and Francis on one side, and St. Bonaventura, the Seraphic Doctor, and St. Louis of Toulouse on the other. Gerard David, similarly, gives two richly jeweled crowns to St. Elisabeth of Hungary in the famous Triptych of the Baptism of Christ in the Bruges Museum. One is on her head placed on her white veil, while she is contemplating the other, held in her hands. This royal saint is, to the best of my knowledge, always depicted wearing a royal crown. Saints Barbara and Ursula are also very frequently portrayed with a crown on their heads, as is invariably Saint Louis, the ninth king of that name who ruled over France (1226-1270).

CROWNS OF FLOWERS OR FOLIAGE will be spoken of under "FLOWERS."

The CROWN OF THORNS is, of course, one of the chief attributes of Jesus Christ, as an instrument of one phase of the Passion, in which case its significance is explained by the context. But it is also given as an attribute, held in her hands, to St. Catherine of Siena, who beheld a vision of the Saviour offering her the choice of a golden crown or a crown of thorns. St. Catherine, who is always shown clad in a white Dominican robe, with the Stigmata on her hands, feet and breast, like St. Francis of Assisi, spurned the crown of gold and placed the thorns upon her head. St. Louis of France is also depicted with a Crown of Thorns in his hand, because, when in Jerusalem during the Third Crusade, he is supposed to have discovered the true Crown, worn by our Saviour. He brought it back to Paris and built the exquisite "Sainte Chapelle" to receive it. The Crown of Thorns in votive pictures for monastic orders is a *symbol* of martyrdom or renunciation of the pleasures of this world for the sake of Jesus Christ. As Patroness of the city of Pisa, the Virgin Mary holds in her hands a Crown of Thorns.

The CRUCIFIX is again both a symbol and an attribute, according to the manner of its appearance in a picture. It differs from the CROSS in that it bears upon it the figure of Jesus Christ. It is generally an emblem, or symbol, of faith and penance, but it is most frequently met with in the hands of Saints who were famous as preachers of the Christian faith. Missionaries like St. Francis Xavier, who proselytised Portuguese India and Japan in the 16th century; St. Vincent Ferraris, who preached the Gospel throughout all Europe; and St. Nicholas of Tolentino, all carry a crucifix, the last-named bearing one entwined with lilies. St. John Gualberto, mentioned previously, is sometimes seen with a crucifix as an attribute referring to the legend of his brother's slayer (see CROSS). In a picture by Lorenzo Costa in Bologna, St. Dominick is portrayed with a lily and a long thin wand terminating in a crucifix. St.

Francis of Assisi and St. Clara bear a crucifix in pictures by Macrino d'Alba and Benvenuto Tisi, respectively. Mrs. Jameson states that when St. Francis and St. Dominick are shown together in a picture, the crucifix is given to the former and the lily to the latter, but that this is not always so is proved by the above-mentioned Bologna picture, for St. Francis, easily recognizable by the stigmata and his habit, standing opposite St. Dominick, only carries a plain reed Cross, while the Dominican carries both Crucifix and Lily.

The first step to be taken in the evolution of the Cross to the Crucifix as a Christian emblem was the addition of the head of Our Lord, either at the head or the foot of the vertical post, while the symbolic Lamb was placed at the "crossing." Then Jesus was placed upon it, but not nailed, and fully clothed. Then He was represented nailed, but alive with His eyes open. In the 10th century, He began to be depicted as dead, or at any rate with closed eyes. Originally, in keeping with the inscription I.N.R.I. (see page 34), the figure of Christ was crowned and fully clothed. Later the royal crown was replaced by a crown of thorns, and a loin cloth alone draped about His person. In all early representations, the two feet were nailed together so that only three nails were employed, but in later times it became the rule of the Church to separate the feet, and use four nails.

The DOVE is symbolic of several qualities, as well as an occasional attribute. It is first and foremost the symbol of the Holy Ghost and as such appears in almost all pictures of the Annunciation, and in general pictures of large groups of Sacred personages, such as those of Paradise, or the Last Judgment, or the Coronation of the Virgin, or the Baptism of Jesus Christ, in short in any pictures where the personages of the Holy Trinity are depicted. It is also a symbol of purity, and as such is given to the Blessed Virgin and certain female Saints, *e. g.*, St. Scholastica, the sister of St. Benedict, and St. Eulalia, the martyr. Often again it is used as an emblem of Divine inspiration as in the case of St. Gregory, near whose ear is hovering a dove (picture of the Madonna and Child between SS. Gregory and Anthony by Pinturicchio in the Louvre), and St. Thomas Aquinas and others.

The DRAGON symbolizes temptation, evil, sin, paganism, and its vanquishing by various saints was a favorite subject of all painters in early days. The great Raphael picture in the Louvre of St. Michael conquering the Dragon is but one example of hundreds. St. George is almost always seen either fighting the Beast, or with it at or beneath his feet, dead. In many cases it represents opposition to the Christian faith and so is overcome by St. George and St. Sylvester. As Sin it is that SS. Michael and Margaret of Antioch are its victors, while in some cases the Dragon is an attribute referring to the slaying by some saint, *e. g.*, St. Martha of Bethany, sister of St.

Mary Magdalene, of some partially legendary, partially actual, monster, exaggerated by popular fear. It is shown chained at the feet of St. Martha, who is said to have saved the people of the Rhone valley from the monster—probably a disastrous flood so symbolized. When a Dragon is shown in a monastic picture it symbolizes not ordinary sin, but heresy.



IN THIS OLD DRAWING, BY AN UNIDENTIFIED SIXTEENTH-CENTURY ITALIAN MASTER, THE ALMIGHTY PRESENTS THE VIRGIN, AS THE SECOND EVE, TO DESTROY THE SERPENT, HERE DEPICTED AS A DRAGON, WHICH BROUGHT ABOUT THE FALL. THE LATIN INSCRIPTION MEANS "SHALL CRUSH THY HEAD" (GEN. III:15).

The EAGLE when accompanying St. John the Evangelist is an emblem of the spiritual character of his Gospel, but when the King of Birds accompanies St. Prisca it refers to the legend that an eagle held watch over her body until it was buried after her martyrdom. When a figure bearing an eagle's head, or a four-winged eagle, or a male saint with an eagle, is depicted, it always represents St. John, not in the character of a simple Apostle, but as the Evangelist.

FIRE and FLAMES symbolise religious fervor, or are attributes of martyrdom. St. Anthony of Egypt is sometimes shown with flames under his feet, or with a burning edifice, for he is the patron saint against fire in this world and the hereafter. St. Florian is also shown casting water upon a burning house, the legend being that he miraculously extinguished one with a single pitcher of water.

The FISH is one of the earliest symbols in Christian art, the reason for its adoption having been already explained on Page 11, column 1.

It also symbolises water and the ceremony of baptism. Like the nimbus (*q. v.*) the fish emblem is a relic of paganism, where, as a dolphin, it was one of the numerous members of the animal kingdom connected with the worship of Apollo. The name

PLATE V 4

THE APPLICATION OF SOME OF THE PRINCIPAL SYMBOLS AND ATTRIBUTES.



1. ST. SYLVESTER, WHO WAS POPE AT THE TIME OF CONSTANTINE THE GREAT. (314-335 AD) See below.



2. CHRIST IN A TRANSOMED MANDORLA UPHELD BY ANGELS (from an old manuscript)



3. ST. CHRISTOPHER, WITH THE CHILD CHRIST ON HIS SHOULDERS HOLDING AN ORB OF POWER IN HIS HAND (Courtesy of EHRICH GALLERIES)



4. JAPANESE CARVED STATUE OF AMIDA, A BUDDHA SHOWING THE USE OF THE NIMBUS, GLORY AND MANDORLA IN NON-CHRISTIAN ART



5. ST. CATHERINE OF ALEXANDRIA by Giovanni della Chiesa AT LODI.



6. ST. GEORGE WITH HIS BANNER AND DEAD DRAGON. (after the famous picture by HOLBEIN in MUNICH)



7. ST. HUBERT, IN BISHOP'S ROBES, HOLDING A STAG (HART) WITH A CRUCIFIX BETWEEN ITS ANTLERS, ON A GOSPEL (from a painting by Meister Wilhelm of Cologne, dated 1380)

Fig. 1. The animal in the hand of St. Sylvester looks more like a fish than a dragon, but the artist has given it ears to emphasize the distinction. The cords round its mouth refer to the legend of his having, after the baptism of Constantine the Great, confounded the pagan priests by exorcising a dragon and binding its mouth with three cords. The symbolism lies in the deliverance of the people from idolatry. Fig. 3. This representation of St. Christopher bearing the Infant Jesus over the river illustrates the naive ideas of the early masters. The Infant Christ was supposed to be unknown to his carrier, yet He bears in His hand the symbol of earthly power, surmounted by a Cross. Fig. 4. Amida is one of the five meditation Buddhas, who rule over the Heaven of the West. Note the use of the Mandorla, and Nimbus and Glory, the latter framing the Heart of the Buddha. Fig. 5. See page 25 for the meaning of the figures beneath the feet of St. Catherine of Alexandria, and also of the fruits near her head. Fig. 7. St. Hubert is generally portrayed in hunting-dress, before he became converted by the sight of the Hart bearing a crucifix between its antlers standing before him in the forest. He later became Bishop of Liege (see page 25, under "Hart").

itself is derived from the Greek "Delphis" from the city of Delphi where the Apollonic Oracle was situated. The ancient Greeks also considered it a symbol of Spring. A dragon was called "Delphyne," which close connection is an explanation of the semi-dragon, semi-fish, "grotesques" called Dolphins, in Renaissance art, derived from the classic. One of the causes for the early adoption of the Fish symbol is believed to have been the phrase in the Gospel according to St. Matthew, when Our Lord, calling the fishermen Peter and Andrew, said unto them: "Follow me, and I will make you fishers of men" (St. Matthew IV:19).

St. Peter is often depicted with a fish in his hand, in which case it has a triple significance, viz.: as an attribute of the Apostle's former calling; as a symbol of his vocation as an Apostle in the sense just mentioned; and in the oldest sense, of his conversion to Christianity.

Many bishops, renowned for their success in converting unbelievers to the Christian faith, are pictured with a fish. Among the most important are St. Zeno, patron of Verona; St. Ulrich, patron of Augsburg; and St. Benno, Bishop of Meissen, with whom the fish is an attribute, relating to the legend of his locking the doors of his Cathedral against the excommunicated Emperor Henry IV, and throwing the key into the river Elbe, before proceeding to Rome. Upon his return, he ordered a net to be cast, which when drawn in was found to hold a fish with the key in its mouth. St. Benno's attribute is therefore always shown with the key, but as it is always in its mouth, there can be no confusion with St. Peter, who, moreover, bears two or three keys.

In pictures of "Tobias and the Archangel Raphael," e. g., the famous panel of the school of Verrocchio showing the Archangels Michael, in armor, Gabriel, with the lily, flanking Raphael, leading the young Tobias by the hand, the son of Tobit always carries a fish, in reference to the incident of his journey to Media in quest of moneys due to his father, related in the Apocrypha, Book of Tobit, Chapter VI:2 *et seq.* (Plate IV.)

FLOWERS and FRUIT in the hands of the Saints have various significances. For such emblems in the hands of the Madonna and Child, see Chapter V.

Any fruit in the hands of St. Catherine, always recognisable by other attributes, represent the "fruits of the spirit: joy, peace and love."

In pictures of the Paduan and Mantuan schools, particularly, flowers, and even more so fruit, are strewn all over the composition, when, though they may have a symbolic significance, their purpose is mainly decorative and should be so considered. For more detailed explanations see under individual names of flowers and fruits. (See Plate XV (7).)

The GOSPEL. See BOOK.

A GLOBE beneath the feet of the Madonna symbolises Her triumph over the world of Sin. Often the Globe is entwined with a serpent, ever the emblem

of sin and deceit. In the hands of the Infant Christ, it represents His sovereignty, and was used very early in Christian Art. An orb, a large globe-like ball with a cross, is also an emblem of the fourth choir of angels, the "Dominations," in the classification of Dionysius the Areopagite. (See Chapter VI.)

A GLORY is an oval or circular halo surrounding the entire figure of a member of the Divine Trinity or the Mother of Our Lord. See NIMBUS.

GRAPES, in clusters, combine with Ears of Wheat to symbolise the Blood and Flesh of Jesus Christ, the Wine and Bread of the Holy Eucharist.

The HART is both a symbol and an attribute. As the former it is the emblem of religious aspirations, "As the hart panteth after the water-brooks, so panteth my soul after Thee, O God." (Psalms XLII: 1.) It is also given to hermit saints, though chiefly as an attribute, as in the cases of St. Giles of Edinburgh, SS. Eustace and Hubert, and St. Procopius, King of Bohemia, who relinquished his crown to become a hermit. St. Giles and St. Procopius are both shown with a hart or hind by their side, but that of St. Giles is always recognisable by the arrow in its flank. SS. Eustace and Hubert are both portrayed with a stag bearing a crucifix between its horns standing a short distance away. But here again it is easy to distinguish between them because St. Eustace is always portrayed in armor, while St. Hubert is depicted either in hunting costume, as by Dürer, or in episcopal robes as bishop of Liège (Plate V). St. Julian Hospitator is also shown in courtier's dress, with a stag or hind, but it bears no crucifix, nor can this Saint be mistaken for either St. Giles or St. Procopius, on account of his rich dress.

A HEAD under the feet of St. Catherine of Alexandria is that of the Emperor Maximian, who ruled the Roman Empire jointly with Diocletian, one of the worst of the persecutors of Christians. It symbolises the triumph of the new faith over paganism and cruelty. In a picture by Giovanni della Chiesa at Lodi, St. Catherine is represented bearing in her hand the palm of martyrdom, and holding an immense sword, point downwards, while beneath her feet are two bust-length figures, one the emperor, in armor, holding a small spiked wheel, and the other evidently intended to represent the spirit of wickedness and cruelty. A head with other saints is usually an attribute, referring to their martyrdom by decapitation, e. g., St. Denis, patron saint of France. See Plate V. and p. 27. St. Grata carries the head of St. Oswald.

A HEART, Flaming, "is symbolic of fervent piety and spiritual love." (Mrs. Clement.) As the emblem of fervent piety, it is given to St. Augustine, but following St. Ignatius Loyola, founder of the Order of Jesuits, who is depicted with a Heart crowned with thorns, a number of minor saints were accorded this emblem, thereby expressing their renunciation of the world.

HIND. See HART.



1. THE "DEVIL" FIGHTING AN ANGEL FOR THE SOUL OF A DEAD MAN AND POINTING TO A ROLL OF MISDEEDS. THE "SOUL" IS SYMBOLISED BY A NAKED INFANT IN AN OVAL GLORY
(See Page 27)



2. ST. AGNES, WITH THE CROWN AND PALM OF MARTYRDOM, IS SHOWN, IN THIS 15TH CENT. GERMAN WORK, WITH HER SPECIAL ATTRIBUTE, A LAMB, SEATED ON A GOSPEL. (Courtesy of Christ Galleries) (See page 27)

4. ST. DOMINICK'S SPECIAL SYMBOLS ARE A LILY AND A STAR, WHICH HOWEVER, IS ABSENT IN THIS PICTURE, AND USUALLY IN THE HABIT OF HIS ORDER, THOUGH SOMETIMES HE IS DEPICTED, SYMBOLICALLY, ALL IN WHITE
(See P. 27)



FROM THE FAMOUS PICTURE BY GIOVANNI BELLINI IN THE NATIONAL GALLERY, LONDON.



3. SKETCH OF THE ESSENTIAL DETAIL OF THE PICTURE BY LORENZO DI NICCOLÒ, (1370-1440), REPRESENTING ST. JOHN GUALBERTO AND HIS ENEMY AT THE ALTAR OF SAN MINIATO IN FLORENCE.
(SEE PAGE 79)

FROM A PICTURE IN THE COLLECTION OF MR. RAYMOND HEATON, DIRECTOR OF THE WORCESTER (1733) ART MUSEUM

5. ST. PETRONIUS, PATRON OF BOLOGNA HOLDS IN HIS HANDS A MODEL OF THAT CITY DISTINGUISHABLE ALWAYS BY ITS HIGH CAMPANILE (only) OR BELL-TOWER
(See P. 19) "Fondle" CHURCH.



Fig. 1. The representation of the newly escaped soul of a human being as a small naked child is almost universal in early art, but except in the case of Our Lord or His mother it is rarely enclosed in a mandorla. In this case this "glory" symbolizes the victory of the angel of good over the spirit of evil for the man's soul. Fig. 2. In German and Flemish pictures and in ancient Byzantine mosaics, St. Agnes is generally depicted with the Crown of Martyrdom. Fig. 3. A scene similar to the above as far as the inclining forward of the crucifix on the altar is concerned represents the so-called "Mass of St. Gregory," who, however, is always recognizable by his papal robes. Fig. 4. St. Dominick is frequently represented with a star in his nimbus (Plate VII) or on his shoulder and a crucifix. His robes are white with a black cloak. Fig. 5. This representation of St. Petronius, enthroned, by Lorenzo Costa, is flanked by SS. Francis of Assisi and St. Dominick, who died in Bologna in 1221. Berenson calls the Dominican saint in this picture St. Thomas Aquinas, but he bears none of the particular emblems of that saint, the sun on his breast or the book shedding rays.

THE USUAL REPRESENTATION OF ST. DENIS, WHO IS OFTEN DEPICTED CARRYING HIS HEAD UNDER HIS ARM. NOTE HOW THE NIMBUS IS NOT ROUND THE HEAD BUT ROUND WHERE IT SHOULD BE.

(From an old English church painting.)

ST. DENIS BEARING UPON A GOSPEL A symbolic HEAD, INDICATING THAT HE SACRIFICED HIS OWN HEAD FOR THE CHURCH OF CHRIST

(From a drawing by Hans Baldung Grün)



is very frequently accompanied by a white lamb holding a banner inscribed "*Ecce Agnus Dei*" (Behold the Lamb of God). The Apocalyptic Lamb, seen in pictures of Paradise and the Last Judgment, is portrayed as described in Revelation v:6. "Lo, in the midst of the throne and of the four beasts (the Evangelists) and in the midst of the elders, stood a Lamb, having seven horns and seven eyes, which are the seven spirits of God sent forth into all the earth."

The lamb also symbolises meekness, and innocence, and purity, and as such is always seen with St. Agnes, whose name is a "pun" on the Latin word for "lamb" (*agnus*). (Plate VI.)

A LAMP is symbolic of piety and good example: "Let your light so shine before men," and also of wisdom and inspiration. In the former sense, it is given to St. Bridget of Ireland, before whose tomb at Kildare, a lamp was kept burning for many centuries. St. Gudula and St. Genevieve are also depicted with a lantern or *taper* as an attribute, referring to the miraculous relighting, by the power of prayer, of their lanterns extinguished by the evil spirit, a mystic significance, it is hardly necessary to state. St. Lucia, who tore out her own eyes so that they might not tempt a pagan youth who complained that their beauty obsessed him, is often depicted with a lamp symbolising the light of the spirit, though she dwelt in self-inflicted darkness.

The LILY is another emblem of purity and chastity. As such the Archangel Gabriel, the Angel of the Annunciation, always holds it, and frequently also does the Madonna with Her Child. "I am the Rose of Sharon and the Lily of the Valley." (Song of Solomon, II:1.) Joseph, the husband of the Virgin Mary, is also depicted with lilies, his rod, according to the legend, having put them forth. A lily is also given to St. Dominick, St. Francis of Assisi, St. Catherine of Siena, and other Saints renowned for their surpassing purity. As stated before, the crucifix of St. Nicholas of Tolentino is shown entwined with lilies. St. Euphemia, the Greek Virgin martyr, holds a lily while a Lion crouches at her feet or is biting her hand, as in a picture by Mantegna. The lily, as one of the emblems of the Madonna, patroness of Florence, was adopted by that city for its device in the form of the "Fleur de Lys."

A lily intermingled with thorns refers to the second verse of Chapter II of the Canticles: "As the lily among thorns, so is my love among the daughters."

The LION is the symbol of fortitude and also of solitude in the desert. In the latter significance it is given to St. Jerome, though its character in this case is more of an attribute than a symbol. The Saviour is on rare occasions represented as the "Lion of Judah," wearing a cruciferous nimbus. The King of Beasts is also used as the symbol of the Resurrection in respect of the oriental legend that the lion-cub is born dead and is licked by its sire for three days, when it comes to life. It also symbolises the life work

An INFANT, naked, hovering over a dead body, symbolizes the newly-escaped soul. In a very early *ancona* by Bartolo di Fredi in Siena, depicting scenes from the life of the Virgin, one of the panels represents Her Death, where the Saviour in a glory of seraphs holds in His arms the Soul of His Mother as a little child, but fully clothed, in the manner of the period. (See Plates VI (1) and XI (2))

The LAMB is the symbol of the Saviour Himself adopted in the earliest times, from St. John the Baptist's words, "Behold the Lamb of God which taketh away the sins of the world" (John 1:29). On Plate XIX an old drawing represents Christ Himself, the Lamb of God, with a nimbus around His head, standing upon an elevation from which run the four rivers which rise in Paradise, a symbol of the four Evangelists. St. John the Baptist

of certain saints such as St. Magnus and St. Germain of Auxerre, who by their preaching and example turned lawless lands into law-abiding, Christian, countries. The Lion as the symbol of St. Mark the Evangelist is the King of Beasts and so symbolises the royal dignity of the "King of Men," which is the keynote of the Gospel according to St. Mark.

A MANDORLA is an almond-shaped "glory," that is to say, an oval pointed at both ends, sometimes composed of simple lines or a halo of light, at others, of seraphs. It is used about the figures of the Divine Trinity in, or ascending to, Heaven. (See NIMBUS and Plates V and XI.)

NAKED INFANTS. See INFANT, NAKED.

The NIMBUS, that circular halo or ring which surrounds the head of all divine personages and saints, is the outstanding symbol *par excellence* by which such holy figures can be distinguished from donors, or other ordinary human beings, so frequently introduced into their pictures by painters of the Cinquecento and later. Like the Palm (*q. v.*) the Nimbus was a pagan emblem of great antiquity, a luminous nebula derived from the divine essence, and so came to symbolise power. It is even mentioned as far back as Homer (940-850 B. C.) in the Iliad (Book XVIII, lines 255 et seq., not Book XXIII, line 205, as stated by Mrs. Jameson) referring to the hero, Achilles:

*The great goddess (Pallas) caused
A golden cloud to gather round his head
And kindled in the cloud a dazzling flame.*

(William Cullen Bryant's translation.)

I have also found a nimbus of tiny beads on ancient coins, *e. g.*, a coin of Athena with the Phidian helmet (c. 4th century B. C.), while on another of Rhodes, bearing the head of the Colossus—one of the seven wonders of the ancient world—which represented the Sun God, there is a nimbus of ten rays. It is also used in India encircling the heads of three kings: Kanishka, Havishka and Vasudeya (58 B. C. to 41 A. D.), and on Roman monuments, traceable back to Egypt, *e. g.*, the head of the Emperor Trajan on the Arch of Constantine.

It is, however, more than likely that the Christian use of the nimbus was evolved from the *Hvareno*, an aureole of fire, which surrounded the head of the Persian monarchs, and indicated that they had found favor in the sight of Ormazd, the Persian god of the sky. The belief of the populace in this respect gave rise to the doctrine that the Sun was the bestower of the *Hvareno*. Now Mithras, one of the chief Persian gods of light, was worshipped as the agent of the destruction of evil and the administrator of the world, and thus, in the moral realm, he became the god of truth and loyalty. But what is more important still, he was the god of victory. Therefore the cult of Mithras acquired an immense importance in Rome, where it was imported during the first century B. C., through the Cilician pirates taken by

Pompey. For about 200 years it lay dormant, but towards the close of the 2nd century A. D., Mithraism had gained great favor, and Rome indeed became its headquarters.

Mithraism was thereafter the religion of all the emperors, until Constantine took sides against it in favor of Christianity. But Julian the Apostate (361-363 A. D.) and the usurper Eugenius restored Mithraism to favor, though only for a short time, and under the emperor Theodosius (c. 395 A. D.), who for slaughtering 7,000 inhabitants of Thessalonica, was forbidden by St. Ambrose, Bishop of Milan, to enter the Cathedral, until he had done penance publicly as ordered, Mithraism died out for ever. (See Page 81.)

It is easy to see how this cult—the most dangerous antagonist with which the young Christianity had to contend and which was the propelling force behind all the most atrocious massacres of the Christians, from those under Nero (54-68 A. D.) until the last and most appalling ordered by Diocletian (284-304 A. D.), when the Christians sought refuge in, and decorated with disguised Christian pictures, the Roman Catacombs (see Plate I)—came to be used as a "blind" by those same Christians who, as mentioned previously, hid Jesus Christ and their worship of Him under the form of Orpheus. And so it came about that to this Persian idolatrous cult we owe the nimbus, Christianity's most distinctive emblem, after the Cross.

As a Christian symbol the Nimbus came into use in the 5th century and its development from that time till its virtual disappearance in the 16th century is of great interest to lovers of early Italian paintings and those of the northern Catholic countries. At first it was represented as a circular gold plate, more or less ornamented with interior circles, rays and stars in relief, behind the head of the saint to whom it belonged. When that saint was looking out of the picture towards the spectator or even was shown in profile, the effect was passable, but when, as in several of Fra Angelico's pictures, particularly in his "Coronation of the Virgin," saints and angels look up at the Divine group with their back to the spectators, the effect of them staring straight into a solid gold disc is, to say the least, curious. Such discs are universal in all pictures up to the end of the 14th century. Masolino (1403-1440) still used the disc, but made a move towards showing it in perspective, though the change was hardly perceptible. But his great disciple, Masaccio, provided his personages with a flat gold plate in perspective hovering as it were over the head, not framing it as hitherto. Then the material itself became lighter, and, with Fra Lippo Lippi, we find it a gold ring with a delicately-embroidered lace pattern in gold or with wavy rays from the centre to the rim stretched over it. This form developed into the simple circular fillet of gold of the Cinquecento, and finally the nimbus disappeared altogether. Some painters, such as Cor-

reggio, simply indicated a nimbus by a halo of light around the head of the saintly personage, thereby returning to the Homeric origin of the emblem, while others, notably of Leonardo's Milanese school, gave their subjects haloes of rays projecting beyond the contour of the head. Velasquez in the 17th century, in his very rare religious subjects, faintly indicated a few sparse rays of light.

In most of the earlier figures of Christ, either as a "Bambino" (child) or as a man, He bore a cruciferous (cross-bearing) nimbus, that is, either with a cross painted, generally in red, on the gold plate-nimbus, or forming part of the dainty pattern of the later "lace" nimbus. When even the fillet was disappearing rapidly, the Christ head was often adorned, particularly by such men as Bernardino Luini and others of Leonardo's Milanese school, with a *cruciform* nimbus, composed of a cross of bunched rays of which the upper three branches alone are seen. In the rare examples of a depicted saint, living at the time of his being incorporated into a picture, his nimbus is square. St. Francis of Assisi (1182-1226) is sometimes portrayed thus. A hexagonal nimbus indicates not a saint but an allegorical personage, *e. g.*, Charity or Fortitude or Faith. (See Plate I.)

A nimbus is often called an aureole, but that is erroneous, for the latter properly means a large circular light surrounding the entire figure. It is only bestowed upon personages of the Godhead and the Virgin Mary, though the latter application is rare unless She is accompanied by the Saviour as in a Coronation, or, when alone, in an "Assumption" or an "Immaculate Conception." This aureole is frequently termed a "Glory." An almond-shaped Glory, *i. e.*, an oval pointed at both ends, is called in Italy a *Mandorla*, and is again used only for the members of Godhead and the Virgin as above. (See Plate V.)

ORB. See GLOBE.

The OLIVE is symbolic of peace, hope, and abundance, and as such is often employed in pictures of the Madonna and Child. The Archangel Gabriel in Annunciations is frequently crowned with an olive wreath. (See page 52.)

The OX is the symbol of sacrifice, and is always given to St. Luke, whose gospel stresses the *Priesthood* of Christ. It is *always* seen with the Ass, in pictures of the Nativity, with a bearing upon the prophecies of Habakkuk 111:4. "He shall lie down with the Ox and the Ass." These two beasts were never absent in pictures of the Nativity from the 6th to the 16th century. They have always been considered as symbolic, the Ox of the Jews, the Ass of the Gentiles.

The PALM, like the Crown, is the universal symbol of martyrdom, and like the nimbus comes down from classical times, far antedating the Christian era, when it was an emblem of triumph and victory. Its symbolism in the Church is therefore easy to under-

stand: victory over suffering, triumph over pagan cruelty. The early Christians found their justification for the adoption of so distinctive a pagan emblem in Revelation VII:9, "A great multitude . . . stood before the throne, and before the Lamb, clothed with white robes and palms in their hands."

The PEACOCK is still another pagan emblem, of which the application to the Christian religion is more remote than either the palm or the nimbus. It was the bird of Juno, the divine wife of Jupiter, and in pagan literature signified the apotheosis of an Empress. Thus it came to mean in Christian art the immortalization after death of the mortal soul. It is an early symbol and died out of general use in the 5th century. It is interesting to note that the peacock is even today the emblem of the Empress of China—the title still exists though the Emperor has no longer any empire to rule. It is only in quite recent times that this handsome bird has come to signify earthly pride.

A PEAR symbolises, like the Apple and the Pomegranate, the fruits of the spirit: love, joy, and peace.

The PELICAN is the emblem of self-sacrifice in suffering, from the ancient belief that the female bird tears open her breast to feed her young upon her own blood. It is thus used to symbolise the redemption of mankind through the sacrifice of Jesus Christ. It is often found with the Lamb, the latter lying at the foot of the Cross symbolising the Redeemer without blemish, and the Pelican at the top. The Pelican is thus shown at the summit of the curious symbolic tree-like cross of the Giotto altarpiece in the Refectory of Santa Croce in Florence, and in a still more extraordinary *Pietà* with a symbolic cross in the background, surrounded by all the attributes of the Passion, by Lorenzo Monaco, in the Uffizi Gallery. This remarkable work is reproduced on Plate III.

The POMEGRANATE (see PEAR) burst open with its seeds exposed is emblematic of the Hope of Immortality, of an Eternal Future. It often figures in pictures of the Madonna and Child, the fruit being then in the hands of the Child, who is frequently depicted giving it to His Mother.

The SERPENT is the emblem of Sin. It is often placed beneath the feet of the Virgin Mary, with obvious meaning. In an old enamel by Godefroid de Claire in the Brussels Museum the serpent on the top of a column is the Brazen Serpent, with Moses on one side, holding the Tables of the Law, and Aaron, with his rod, on the other. (Plate VII.) The Serpent, issuing from a chalice in representations of St. John the Evangelist, is rather an attribute than a symbol, for it refers to legends of futile attempts to poison him.

The SHELL is the symbol of pilgrimage.

The SKULL symbolises penance, and is generally present in pictures of hermit saints. It is almost always given to the penitent Magdalene.

The SHIP is symbolic of the church. In earliest days it used to represent the ark floating on the

water, an obvious symbol of the security of the Christian faith, but later any ship came to have this meaning.

The **SQUARE** used to be symbolic of earth in very early works, while the circle represented Heaven.

The **SWORD** is both a symbol and an attribute. In its former meaning, it is given to many saints who did not die by the sword. But as a rule it is as the attribute of martyrdom that it appears. Warrior saints, of course, bear a sword as part of their equipment.

STAG. See **HART**.

The **STAR**, given to St. Dominick and St. Nicholas of Tolentino, is an emblem of the divine attestation of particular sanctity. It is seen sometimes on the head, sometimes on the shoulder or breast. A *Sun* with rays, on St. Thomas Aquinas' breast, must not be mistaken for a Star.



ST. JUSTINA OF ANTIOCH WITH HER SYMBOLIC UNICORN, WITH ALPHONSO D'ESTE, THE THIRD HUSBAND OF LUCREZIA BORGHIA
(Picture by Moretto da Brescia, in the Belvedere in Vienna.)

The **TRIANGLE** was symbolic of the Holy Trinity in those very early days of the Faith when it was necessary to conceal as far as possible the worship of Christ and abandonment of that of the pagan deities. It is also used as a nimbus for the Almighty (see Plate VII).

The **TETRAMORPH** (see Plate VII) was a symbol of the four evangelists, bearing the heads of the "four beasts" of the Apocalypse, surrounding by wings covered with eyes, and with the feet of the cherub or angel of St. Matthew resting upon two winged wheels.

The **UNICORN** is the symbol of female chastity, and so is given to the Virgin, though only very rarely, and to St. Justina of Antioch, *e.g.*, the picture of St. Justina and Alphonso of Este-Ferrara, in the Vienna Belvedere. A curious allegorical picture of the school of Botticelli in the Turin Gallery presents a chariot, bearing a throne with a female figure upon it, and a bound figure of Love in front of her, the chariot being drawn by two unicorns, led by a maiden holding aloft a banner bearing the Lamb, emblem of purity. The picture is named "The Triumph of Chastity." Another of the same subject, and forming one of a pair, the Triumph of Chastity, and the Triumph of Love, by Jacopo del Sellaio, are in the Church of S. Ansano at Fiesole.

The **EAR** of **WHEAT** or **CORN** is symbolic of the Bread of the Eucharist, and so is frequently seen in the hand of the Child-Christ in pictures of the Madonna and Child.

THE SYMBOLISM OF COLORS

WHITE symbolises Purity, Innocence, Chastity, Faith, Light, Felicity and Integrity. It is worn by Jesus Christ after the Resurrection, and by His Mother in the Immaculate Conception and the "Assumption." The Dominicans wear a white frock covered with a black cloak, in reference to a legend that these hues were dictated by the Blessed Virgin herself in a vision of a monk of Orleans. The white, representing the purity of life of the Dominican brethren, was to be covered with the black of mortification and penance. The *Diamond* is the precious stone symbolic of the "white idea."

RED is emblematic of loyalty and, also of course, of royalty; fire, divine love, the creative power, heat (generative power) and the Holy Spirit. Red and white roses are worn as a wreath by St. Cecilia, symbolic here of love and wisdom. St. Elizabeth of Hungary has the same combination of colored roses, for several of the above reasons. In an adverse sense, red denotes blood, war, and hatred. ("Seeing red.") **RED AND BLACK** are the colors of Satan, Purgatory, and evil spirits. The *Ruby* is the precious stone.

BLUE of the *Sapphire* is symbolic of Heaven, divine love, truth, constancy and fidelity.

RED AND BLUE are the vestment colors of the Madonna, the tunic being red and the mantle over it blue. In Fra Angelico's pictures, these colors are in the most delicate of what, today, we call pastel shades. But there are numerous exceptions to this law. (See end of Chapter V.)

GREEN, the color of Spring, denotes Hope and Victory (see Chapter V). The *Emerald* is technically the corresponding stone, but in general practice the green has more of an olive tone.

YELLOW or *Gold* represents the Sun's glory, the bounty of Almighty God, marriage and fertility. St. Joseph and St. Peter are usually depicted in



1. THE ALMIGHTY WITH A TRIANGULAR NIMBUS, SURROUNDED BY THE FOUR EVANGELISTS WITH THEIR EMBLEMS. (See Below)

2. ST. AGNES, STRIPPED OF HER GARMENTS, IN THE COURSE OF HER MARTYRDOM, IS COVERED BY HER HAIR GROWING LONG MIRACULOUSLY. (See Below)

3. THE TETRAMORPH, OR FOUR SYMBOLISED EVANGELISTS UNITED IN THE FORM OF A

CHERUB.



4. THE STAR OF BETHLEHEM, WHICH BECAME A GREAT DECORATIVE FEATURE IN 17TH & EARLY 18TH CENTURY ENGLISH FURNITURE.

5. MOSES (left) AND AARON AND THE BRAZEN SERPENT.



6. BLESSING ANGEL AS THE SYMBOLIC TRIANGLE OF THE TRIPLE GODHEAD.

[FROM A 12TH C. GOTHIC CATHEDRAL]



8. GIOTTO'S FAMOUS PICTURE IN THE LOUVRE, OF ST. FRANCIS OF ASSISI RECEIVING THE STIGMATA ON MOUNT ALVERNA FROM OUR LORD AS A SERAPH



7. THE ALMIGHTY, WITH A TRIANGULAR NIMBUS [SEE BELOW]



9. ST. DOMINIC WITH HIS STAR IN HIS NIMBUS AND STARRED CLOAK, AND HIS LILY.

Fig. 1. The Almighty is represented symbolically either by a triangle or a circle, or in human form, in which case He is frequently given, as here, a triangular nimbus. In this illustration, furthermore, we have an example of the interpretation of Christ as the Lamb of God. Note also the inclusion of the Kings Saul, David and Solomon. Fig. 2. St. Agnes is rarely seen elsewhere than in Spanish pictures except in a devotional aspect, accompanied by her lamb. This is curious, for the Inquisition in Spain, founded by St. Dominick, was strongly opposed to the presentation of the nude female form, at least until the second half of the 17th century. Fig. 3. Shows the mystic interpretation of the four evangelists, with the wheels of the Cherubim and their eyed wings. (See page 50.) Figs. 4-9 are sufficiently explained above.

yellow garments. A musty yellow also symbolises infidelity, corruption, and treachery, and as such is worn by Judas.

VIOLET of the *Amethyst* symbolises suffering and penitence. Mary Magdalene usually is depicted in violet garments (see Chapter VII). The Virgin wears this color as the *Mater Dolorosa*, and sometimes Jesus Christ, but not after the Resurrection, as Mrs. Clement says—for white is the color then—but immediately after the Passion, when about to “descend into Hell.”

GREY denotes penance and humility. It has other significances, such as wrongful accusation or mourning, but they are rarely portrayed thus in important works.

BLACK is explained above (see White). It also symbolises Death, Mourning, Wickedness. The Saviour and St. Anthony the Hermit are both depicted in black in some pictures of their temptation.

CHAPTER IV

DEVOTIONAL PORTRAYALS OF, AND SYMBOLS FOR, THE MEMBERS OF THE HOLY TRINITY.*

I. GOD THE FATHER. Up to the end of the 11th century, God was never presented in human form. A hand or pair of hands, sometimes with the Dove of the Holy Ghost, alone betrayed the presence of the Almighty. And although He was depicted in other forms after the beginning of the 12th century, we still find numbers of pictures with the Hands and the Dove. One of the most famous of all is the Verrocchio Baptism of Christ, with the two angels ascribed to Leonardo da Vinci, in the Florence Academy.

Then God the Father was represented in Italian pictures as a head or a bust in a cloud or a *circular* glory, *e. g.*, an exquisite Nativity attributed to Benvenuto di Giovanni belonging to Mr. Dan Fellows Platt, in which the Almighty, wearing an enormous hat of the shape of those given to cardinals, is shown bending over from the top centre of the panel. In an early Coronation of the Virgin by Giovanni d'Alemagna and Antonio Vivarini of the Murano (Venetian) School (c. 1443), the Almighty is portrayed as Raphael and Michelangelo always represented Him, in the aspect of a patriarch, with benign, yet powerful, countenance, and with long white hair and a beard. It is thus, though with a stern expression, that Michelangelo has depicted God the Father in his famous “Creation of Light” fresco in the Sistine Chapel. Since the end of the Cinquecento, it began to appear sacriligious to portray the Almighty in the form of man, though the original idea from Genesis seemed sound enough to the earlier painters, more *naifs* and sincere than the later ana-

lytical eclectics, and so He was symbolised again, this time as a triangle or a patch of light. Often the triangle bore the Hebrew name of the Almighty, and the whole was enclosed in a circle, emblematic of Eternity, being a form which has neither beginning nor end. This symbol is now only seen on the pallium of a bishop or in church decorations over the altar.

GOD THE SON. The early symbolisations of Our Lord have already been noted on previous pages (pp. 11, 15, 19, 21, 23, 27) and frequently depicted in our illustrations to which frequent reference should be made.

As we explained on page 27, the Lamb has, from the remotest times, been used as a symbol of the Saviour. It is so introduced into fig. 1 of Plate VII, and the page of an ancient missal reproduced on page 58. The *Labarum* (Celtic: *lavar*, to command), composed of a cross entwined with the first two letters of Our Lord's name in Greek Capitals, viz.: X and R, also symbolised Jesus Christ, whose religion was adopted on behalf of the Roman people, by Constantine the Great in 312 A.D. in gratitude for the Divine intercession to which he attributed his victory over Maxentius at the Milvian Ridge the year previously. This victory, and consequently the institution of the Christian religion as the official faith of the formerly pagan Romans, was also commemorated by the splendid Arch of Constantine, near the Colosseum, so well-known to all visitors to Rome.

The IHS on church vestments and elsewhere, which is so puzzling to many people, represents the JES of Our Lord's first name, in Greek, in which language the letter E is written as an H, while of course the J in early days was always represented as an I. It is a very prevalent mistake to believe that IHS means *Jesus Hominum Salvator* (Jesus the Saviour of Men), but we find conclusive proof of the Greek meaning in a gold coin of the time of Basil the Macedonian, Emperor of Byzantium (See page 34), bearing on its obverse side a nimbused half figure of Christ, and on the reverse a Greek inscription meaning *Jesus Christ, King of Kings*, a curious mixture of capitals and small letters, and of the Greek and Latin forms of the letters). The I.N.R.I. inscription above the Crucifix is not a Greek but a Latin inscription, being the initial letters of *Jesus Nazarenus, Rex Judicorum* (Jesus of Nazareth, King of the Jews).

THE HOLY GHOST. Except for a few years in the 10th century, and then only rarely in pictures, when the Holy Ghost was represented as a human figure, of all ages, and performing the acts in which it takes part according to the Scriptural tradition, the third member of the Trinity has always been represented as a dove, generally shedding rays. As the Holy Ghost, the dove is usually in the centre of the picture with wings outspread. When as an *ordinary bird* it hovers over the head of a saint, or near his

*A Chronological Table of the principal *events* in lives of Jesus Christ and His Mother, as they are depicted in Art, is given in Chapter XII of this volume.



Top left: The Members of the Trinity each wearing a cruciform nimbus and bearing His own attribute: the Almighty with a papal tiara and orb; Christ with His Cross; and the Holy Ghost with a Dove which also has a cruciform nimbus. Middle left: God the Father with the Orb of Power, by Masaccio. Lower left: the Holy Trinity according to the Meister von Messkirch (see p. 34). Note the angels bearing the accessories of the Passion; the Sun and Moon, in the corners, St. Michael with his scales, and other saints with their attributes. Also the Bubenhoven family, the donors, kneeling below. Upper right: Fra Bartolommeo's "Enthronement of the Virgin" in the Uffizi. Note the triple head of the Trinity at the top, the open book and St. Anne behind her daughter. Middle right: The Almighty creating Light. "Fiat Lux," by Michelangelo, in the Sistine Chapel. Low right: the symbolic triangle of the Trinity, with the triple head again, and the symbols of the evangelists. (Title-page of William Lynwodd's *Constitutiones*, or Canon Law (1506), one of the earliest books printed at the Sign of the Trinity in St. Paul's Churchyard, London.)

ear, as in the case of St. Gregory, it symbolises, not the Holy Ghost as a component member of the Trinity, but that the Saints in question were inspired by Heaven. Sometimes the Holy Ghost is represented as Seven Doves, each bearing a cruciferous Nimbus, and emblematic of the Seven gifts with which Our Lord was endowed. "And the Spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge, and of the fear of the Lord . . . and with righteousness shall He judge the poor . . . (Isaiah XI:2, 3, 4).

THE HOLY TRINITY. In addition to the varied symbolism by means of which the "Individuals" of the Holy Trinity are interpreted in art, the Triune entity is itself depicted in many different manners, some of which are purely emblematic, while the



THREE BYZANTINE GOLD COINS OF THE 9TH AND 10TH CENTURIES, DISPLAYING THE FIGURE, NAME AND TITLES OF THE SAVIOUR. THE UPPER LEFT-HAND COIN, BEARING AN INSCRIPTION "IHC XPS REX REGNANTIVM," DATES FROM ABOUT 867 A.D. THE COIN NEXT TO IT SPELLS JESUS, "IHS," AND IS OF THE TIME OF CONSTANTINUS II, circa 912 A.D. THE THIRD, OF WHICH BOTH SIDES ARE ILLUSTRATED HERE, SHOWS ON THE REVERSE THE ORIGIN OF THE "IHS" ON CHURCH VESTMENTS AND ELSEWHERE. ITS DATE IS ABOUT 969 A.D. WE HAVE UNDERLINED THE LETTERS "IHS" IN ORDER TO MAKE IT STILL CLEARER. (See page 32.)

others are wholly or partially naturalistic. (See Plates VII and VIII.) It is not difficult to understand why the triangle was one of the commonest and most obvious symbols, and we find threes of several forms expressive of the same idea. The Triangle is sometimes enclosed in a circle, the symbol of eternity—the circle being an endless form—at others, three intertwined circles were used, were indeed a common emblem, from the 13th to the 16th centuries, concurrently, of course, with the representations in human aspect.

Three fishes, placed head to tail, in the form of a triangle, was still another method of expressing the Trinity, but is only to be found in very early art, and in later times, the most frequently used method, in pictorial and plastic art, was frankly

anthropomorphous, as far as the two principal Figures went, with the Holy Ghost as a Dove emitting rays.

A form found chiefly in Germany and Flanders, in the 14th and 15th centuries—I can recall no example in Italian art—is that employed by the *Meister von Messkirch* in the picture known as the Bubenhoven Trinity, reproduced on Plate VIII, and by Albrecht Durer in his celebrated Trinity at the Imperial Gallery in Vienna. In these pictures the Father, in the guise of a long-bearded patriarch, holds in his hands, below him, a Cross bearing the body of His Son, while the Dove of the Holy Ghost hovers either over the head of the Almighty or between the two figures.

Other representations of the Holy Trinity will be found throughout this volume in illustrations of the Coronation of the Virgin, the Baptism of Christ, the Annunciation, and so forth.

CHAPTER V

OF THE BLESSED VIRGIN, AND THE DIFFERENT ASPECTS UNDER WHICH SHE IS PORTRAYED IN ART, WITH THE SYMBOLS AND ATTRIBUTES PARTICULAR TO HER.

I have already spoken, on page 13, of the Nestorian Controversy about the question of the Virgin Mary's right to the title of the Mother of God. The battle waged furiously for three years, between the Nestorians and Cyril of Alexandria, and the final victory of the latter and his supporters, approved by the Popes Celestin II and Gregory the Great, gave a start to the truly religious significance of the Madonna and Child group and made it the most important of all the subjects treated in Sacred Art. This recognition of the holy character of the group began only in the 6th century, for before that the Mother and Child only appeared as part of the biblical story of the Adoration of the Kings. And although the sanctity of the Virgin Mary was first recognized by the Greek Church, the destruction of all religious works of art by Leo the Isaurian was the cause of the first representations now extant being the work of artists of the Western Empire, particularly the mosaic workers of Ravenna and Capua, many of whom were, however, of Greek origin.

In the earliest works we find the Madonna holding the Child before her, without any expression of maternal feeling, as though She held Him in awe, and usually She is represented half-length only. But as time went on, a more intimate feeling was expressed, reaching its apex in those exquisite pictures of the Mother suckling Her Child, e. g. the beautiful Madonna of the Green Cushion by Andrea Solario in the Louvre, and those in which the Child Christ appears less in His divine character than as a playful happy baby upon whom His Mother gazes with maternal rapture. In these pictures the Madonna is

the "*Mater Amabilis*," the Loving Mother, and as such is the subject of by far the most lovely of all the Madonna pictures.

But our subject covers so wide a range that we shall be obliged, owing to the limited space at our command, and also in keeping with our desire to make this paper first and foremost a work of practical utility to the visitor to picture galleries, to tabulate to a certain degree the principal aspects of the Madonna in Art, and the symbols peculiar to Her.

I. THE MADONNA WITHOUT THE CHILD.

When She is depicted, standing alone, or accompanied by Saints, facing straight to the front, generally with arms extended in the ancient attitude of prayer, She is the Virgin Glorious (*Virgo Gloriosa*) and represents the second Eve, the mother of all mankind. (See Plate IX.)

When her hands are joined in prayer, she is the Virgin of Virgins (*Virgo inter Virgines*) or Queen of Virgins (*Regina Virginum*).

When She is holding a book, She is the Most Wise Virgin (*Virgo Sapientissima*), imbued with the wisdom of Heaven. As such She is to be seen in the left upper panel of the great Adoration of the Lamb altarpiece by the Van Eycks at Ghent. She is here clad in a blue robe with a richly jewelled border, while upon Her head is an exquisite crown of jewels surmounted with lilies and lilies-of-the-valley (*mu-guets*), while still higher are the seven stars. This is a most uncommon rendering of the Madonna, when she is subordinate to Her Son, for generally She is represented devoutly contemplating Him, with Her hands folded across Her bosom. Only when She Herself is the chief figure, or is with Her Son as a child, does She elsewhere than in this great masterpiece carry a book. (Plate IX.)

When the Madonna is crowned and attended by angels, she is the Queen of Angels (*Regina Angelorum*), even when She is accompanied by the Child, or in glory—in the heavens—or on an elevation with saints on a lower plane, as in the lovely Bonfigli picture in St. Fiorenzo in Perugia, or the celebrated *Tondo*—circular picture—by Botticelli in the Uffizi Gallery in Florence, inaccurately styled "The Coronation of the Virgin," better known as the *Magnificat*.

When the Virgin is wearing a crown over her veil and bears a sceptre in her hand or either separately, she is the Queen of Heaven (*Regina Coeli*), as in the Piero di Cosimo altarpiece painted for the Servite Order, in which She is presented standing alone on a raised pedestal surrounded by several saints.

As the Virgin is shown in both these pictures, now in the Uffizi Gallery in Florence, holding a book, She is at the same time the Virgin, Mother of Wisdom (*Virgo Sapientiae*).

Representations of the Madonna without the child were extremely rare prior to the middle of the

Quattrocento, but there is one lovely Sienese picture by Domenico di Bartolo (1400–1449), pupil of Taddeo di Bartolo, in the Refugio (Girls' School) Chapel at Siena, of the head, only, of the Virgin Mary, veiled and looked straight to the front with partially closed eyes, which is known as the *Madonna Orans*, the Virgin in prayer.



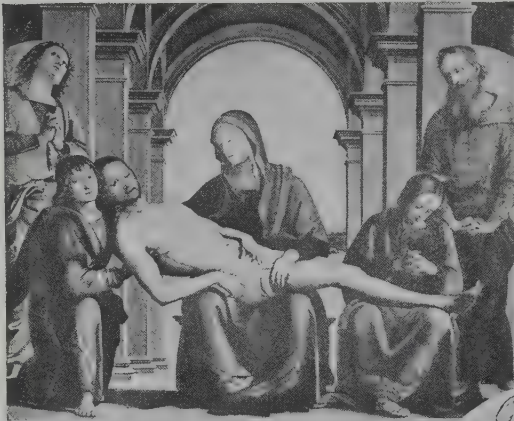
THE VIRGIN, AS QUEEN OF HEAVEN, PREVENTS A DEMON FROM SNATCHING A CHILD FROM ITS MOTHER. NOTE THE FIVE SERAPHS EACH WITH A NIMBUS, AND THE MANDORLA THROUGH WHICH THE VIRGIN APPEARS. A NAÏF WORK BY NICCOLÒ DA FOLIGNO (OR D'ALUNNO) IN THE COLONNA GALLERY IN ROME

A curious picture by Niccolò da Foligno (or d'Alunno) in the Colonna Gallery in Rome, shows the Virgin as the Queen of Heaven and of the Souls of Children. She is here depicted in the heavens, three-quarter length and crowned, in a rayed *mandorla* (pointed oval glory) with five seraphs at its base, and striking with a long birch-rod (!) at a fearsome demon attempting to snatch from its mother a sick child.

Among the other most important representations of the Virgin without the Child are the *Mater Dolorosa* (the Mother Grieving), the *Stabat Mater* (here stands the Mother), and the *Pietà*, all three being forms of the *Mater Dolorosa* characterisation.

In the first, She is generally depicted in deep grief, as the name implies, simply treated in the earlier schools, but usually in awful taste, with far too much dramatic feeling, in the decadent eclectic schools of the 17th century. She is frequently depicted in this capacity with Her heart pierced with one or seven swords, symbolic of the Seven Sorrows.

SOME TYPICAL REPRESENTATIONS
OF THE MADONNA WITHOUT THE
CHILD, AND BOTTICELLI'S FAMOUS
"MAGNIFICAT"



Upper left: *Pietà*, by Perugino, in the Florence Academy, described on the next page. Low left: The reading Madonna of the "Adoration of the Lamb" altar-piece at Ghent, by the Van Eyck brothers (see page 34(c)). Upper right: The Maccabean mother and her seven sons, by Bartel Bruyn (c. 1460). (See pages 34(d) and 37.) Do not confuse with St. Felicitas and her seven martyred sons. The Jewish martyrs are always shown with amputated hands, and standing in a caldron. (Courtesy of the Ebrich Galleries.) Centre: The Virgin of San Venanzio, a 7th-century Greek mosaic in the church of the Lateran in Rome, showing the ancient attitude of prayer. Centre low: The *Mater Dolorosa*, from a 16th-century enamel. Note the seven swords symbolising the Seven Sorrows, also depicted in the medallions. They are: The Scourging, the *Ecce Homo*, the Road to Calvary, the Crucifixion, the Descent from the Cross, and the Resurrection. Centre right: Sketch for Raphael's famous "Entombment" in the Borghese Palace in Rome. Low right: Botticelli's celebrated *Magnificat* in the Uffizi Gallery in Florence (see page 34(b)).

An interesting variant of the *Mater Dolorosa* treatment is to be found in a remarkable picture in the possession of the Ehrich Galleries by Barthel Bruyn, the German painter (worked 1520-1560), in which the principal subject is the death of the seven Maccabean youths and their heroic mother (Maccabees: vii) suffering martyrdom in a huge cauldron over a fire. On the right is a figure of the Madonna, not grieving, but serene because of the beauty of the sacrifice, though appropriately surrounded by seven swords, pointing at Her heart. Probably also with intention the artist has depicted the Virgin with the features, expression, and even the exactly identical pose of the Maccabean mother, thereby symbolising her almost divine fortitude in sacrificing one by one her beloved sons, exhorting them even to the last-born to withstand the torture bravely, rather than deny the faith of their forefathers. On the left side, Our Lord, crucified, looks down benevolently upon them, while a donor is portrayed in the lower right-hand corner. Another type of *Mater Dolorosa* shows the Virgin seated in the Clouds, upheld by seraphim with a large rayed glory behind Her head and shoulders and with seven swords, radiating, point inwards, from the circumference of the glory, around her head. Another interesting and very unusual derivative of this aspect of the Virgin is to be found in a Madonna and Child enthroned, by Pietro Alemanus—Peter the German—also in the possession of the Ehrich Galleries, in which the Mother of Christ instead of wearing the customary regal crown—when She is wearing one—is depicted with the spiked crown of martyrdom, and looking sadly down at Her Child. The significance of this interpretation is, of course, the mental martyrdom of the Woman upon losing her only son.

The *Stabat Mater* always presents the Mother standing at the right of the Cross bearing the figure of Her Son, with John the Evangelist—who is almost invariably present in pictures of the Crucifixion, whether devotional or historical—at the left. This subject is always devotional for none of the historical attributes of the Crucifixion are depicted. Therefore in the *Stabat Mater* interpretation the Virgin is not alone the Mother of Our Lord, but also personifies the whole Church of Christ. She always wears a purple or violet mantle.

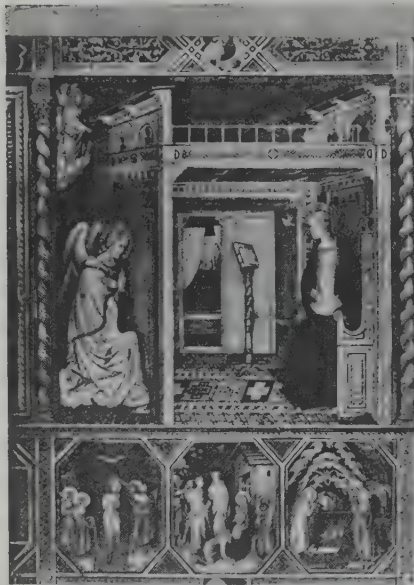
The *Pietà* should present the Mother alone holding Her dead Son lying at full length upon Her knees. Famous examples of this subject are the Cosimo Tura *Pietà* in the Correr Museum in Venice, where the Virgin is seated upon the edge of the ornamental tomb holding Her Son, half doubled up in her lap, and kissing His left hand; the great Perugino masterpiece in the Academy at Florence, in which, however, while the Christ is in the traditional position across the knees of His Mother, there are others present. St. John the Evangelist, equi-

sitely beautiful, supports His head and shoulders, while His feet lie across the knees of the seated Magdalene, who is gazing reverently at the wounds, and two other personages, without emblems in the presence of the Great Tragedy, probably St. John the Baptist and St. Joseph, stand at the flanks. See also the splendid Quentin Matsys in the Munich Museum, and two interesting panels in the Metropolitan Museum of Art of New York. Another interpretation of the *Pietà* is particularly common in the North Italian schools, though not exclusively, where the body of Our Lord is upright, half in the sepulchre, and either alone, or supported by His Mother and St. John, or with saints upon either side of Him. An example of this version of the *Pietà* with Christ alone is in the Metropolitan Museum by a Venetian Primitive, Giambono (worked 1420-1462), while in the church of S. Domenico in Cagli, Giovanni Santi painted our Lord, unsupported, but flanked by St. Jerome and St. Bernardino of Siena. Of the versions showing the half-figure of Christ upheld by the Virgin and St. John the Baptist, perhaps the most famous is the Giovanni Bellini in the Brera at Milan, while in another work by the same great master, at the Berlin Museum, Our Lord is upheld by two angels. One of the most celebrated pictures extant is the *Pietà*, generally known as "The Dead Christ," by Mantegna, also in the Brera. Here the body of the Saviour is drawn lying flat on a slab of stone, feet foremost, a remarkable study in foreshortening and anatomy. Still one more curious example, by Giovanni Bellini, is in the Venetian Academy, for here the figure lying across the knees of the Virgin is not Her crucified Son. It is the sleeping Child. But the position of His Body, exactly similar to that of the traditional *Pietà*, and the sad expression on the Virgin's face, indicate that the artist intended this work to represent, as it were, a pre-vision of the day of the true *Pietà*. The *Pietà* subject must not be confounded with two others which resemble it very closely in general composition, so much so, indeed, that important museum catalogues have failed to make the distinction, viz.: The Descent from the Cross, and the Burial of Our Lord. Both these subjects fall into the class of *historical* pictures, and contain a number of figures contemporary with the *event* of the Passion, whereas the *Pietà* is essentially a *devotional* picture. (See Plates II, III, IX, and *passim*.)

The *Annunciation* is naturally enough one of the favorite subjects among painters of all periods. We have mentioned these pictures previously in specifying the difference between devotional and narrative pictures, but there are other points which require explanation if this work is to be of practical value to the visitor to picture galleries. The different schools of painting and even the individual artists have treated this most mystical of subjects in a myriad different ways according to the degree of their



HOW FOURTEENTH TO SIXTEENTH
CENTURY ITALIAN PAINTERS
DEPICTED THE ANNUNCIATION



Upper left: In the brilliant Carmelite friar, Fra Lippo Lippi's, lovely Annunciation in the National Gallery, the Dove alights on the Virgin's book. The Almighty is represented as a Hand emerging from a cloud (see page 32(a)). *Middle left:* In this interesting work by an unknown 15th-century Italian, in Santa Maria Novella in Florence, the Angel Gabriel remains outside the door, while the Dove despatched by God—represented full-length—is close by her ear. *Low left:* Cosimo Roselli (1538-1406) shows the Archangel "explaining," to a not very interesting Virgin, the mystic news. It is typical of Roselli's *quattrocento* simplicity. Note the saints present in this devotional Annunciation, now in Louvre. *Upper centre:* Herri met de Bles, in this charming Annunciation in Notre Dame at Bruges, gives the angel a royal sceptre and a crown of lilies. *Lower centre:* An exquisite Virgin—after the Annunciation—by Melozzi da Forlì in the Uffizi. *Upper right:* Childish, but sincere, work by Niccolo d'Alunno with a typical 14th-century angel pointing backward with his thumb (!) at the Dove. Note the garden and book. *Centre right:* Lorenzo di Credi's picture in the Uffizi comprises no Dove. *Low right:* Carlo Maratta's (1624-1713) Annunciation in the Corsini Gallery in Rome (pages 16 and 39(b)).

technical skill, their reverence, their feeling for the mystical, and their sense of the dramatic. Then again the object of the picture had a bearing upon its treatment, *e. g.*, when an Annunciation was offered as a votive picture for some monastic assembly. In such cases the figure of the Virgin is often so depicted that she is, in a way, *in trono*, that is to say enthroned—although she is not so actually—for she is then treated as the Mother of God in prospective rather than the unsophisticated Virgin of the majority of Annunciations. As explained further on, the Madonna *in trono* is a type of terrestrial glorification of her as the Mother of Our Lord, in contradistinction to the more earthly, human, mother of the usual Madonna and Child pictures. In most cases, she is actually enthroned, as in the Fra Bartolommeo, in the Louvre, previously mentioned, but in the others, the two Francias, she is standing upon a slight elevation of rock. In the Annunciation by Francia in Bologna (Page 15) the presence of the Franciscan Patriarch, St. Francis of Assisi, and St. Bernardino of Siena, flanked respectively by St. John the Evangelist, recording the great event in his book, and St. George, in armor with a broken lance, shows that this great work was executed for the Franciscans. Mrs. Jameson states (Legends of the Madonna, Part II) that in this picture as in the Fra Bartolommeo picture in the Louvre, the subject is not an Annunciation, but a depiction of the Virgin after the Annunciation. This is not quite correct, for in both pictures, in fact in all similar ones, the Archangel Gabriel is shown arriving and about to make the mystical announcement. On the other hand, the Carlo Maratta mentioned previously, and the lovely Melozzo da Forlì in the Uffizi in Florence are not annunciations but pictures of the “Virgin Notified” (*La Vergine Annunziata*). In the former case, she is reading an *open* book, while in the latter she is kneeling with her hands crossed over her breast, in an exquisitely beautiful attitude of thanksgiving and humility. In a picture by Timotei Viti, Raphael’s first master, now in the Brera at Milan, the Virgin is standing, with her hands joined in prayer, and her symbolic sealed book in the crook of her arm. On her left—looking at the picture—are St. John the Baptist, and St. Sebastian, the former as patron of Florence, the latter as patron against pestilence. Here again the angel—without a lily—makes the Divine announcement, pointing upwards to a Child Christ stepping out of a circular glory, with one foot upon the head of the Holy Ghost.

But the customary form of the Annunciation picture is as an event, that is to say with the accessories as mentioned in the Gospel according to St. Luke, 1:28-38, and the Virgin either in a house or upon the porch thereof, for St. Luke says: “And the angel came *in* to her,” and the artists of the Trecento and Quattrocento were above all literal in their interpretations. The angel is the Archangel Gabriel,

who bears a lily in his hand, as the emblem of purity. He is always depicted young and with wings. Frequently in the earlier pictures, the Virgin and the angel are shown in two adjacent panels, forming a diptych. In some again, instead of the arrival of the Divine Messenger taking place in broad daylight, the scene is laid at midnight. In many works, the angel is crowned with olives, symbolic of peace, and occasionally, though rarely, bears a palm.

Again in the earliest pictures the Virgin is depicted as humble and submissive to the Divine “command,” but later she became a Queen among women and is shown crowned, and almost condescending, towards the Archangel, treating him, as it were, as a simple messenger between two Superior Beings. Mrs. Jameson states that Mary’s work basket is seldom omitted in pictures of the Annunciation, but I have found it far less general than a book, which is shown open, though the sealed book is the correct symbol. The Holy Ghost, despatched towards her by the Almighty, represented either as a Hand or by a bust-length figure, is practically universal in all pictures up to the end of the Quattrocento, but later the Dove was introduced alone, and sometimes even that was absent, the angel appearing without it, as in the beautiful Lorenzo de Credi in the Uffizi Gallery (Plate X).

In the charming *lunette* by Fra Lippi Lippi in the National Gallery, the Dove is about to alight upon her open book, with the Almighty presented as a Hand emerging from the surrounding darkness. And in a Taddeo Gaddi panel in the Louvre the Dove is despatched to the prayerful and attentive Virgin by another angel, while a third in dark robes kneels behind the Archangel Gabriel. In late pictures, of the latter end of the 16th century and after, a dramatic quality entered into the pictures of the Annunciation, in the worst of taste, for of all subjects portrayed in art, the nature of the Annunciation is such that it requires the most delicate, mystical, treatment, from which all earthly matters should be eliminated as completely as it is possible to do so.

The *Immaculate Conception* is a comparatively modern subject in art, having only become an article of faith, definite and obligatory, in July, 1615, upon the issuance of a Papal Bull by Paul V, who ruled the church from 1605-1621. Prior to that, however, the Franciscan pope, Sixtus IX (1471-1484), had issued a decree promulgating the doctrine, thereby giving official recognition to what had long been a favorite creed of his monastic brethren. It must not, however, be thought from this that the doctrine was a new one. On the contrary, the matter had been a subject for discussion ever since the victory of the orthodox church over the Nestorians had firmly established, as an article of faith, the Divinity of the Mother of Christ. From the 7th to the 11th century, the doctrine grew more and more popular, following the writings of St. Ildefonso, who, the legend relates,



1) Murillo's famous "Immaculate Conception" in the Paris Louvre. Note the upturned points of the moon's crescent (see page 51). 2) The "Death of the Virgin" by the Master of the *Bambino Vispo* (lively child). Note how Christ holds in His arms the fully-clothed "Soul" of His Mother (see page 27, "INFANT"). (By courtesy of the Ebrich Galleries.) 3) The great "Coronation of the Virgin, with the Twelve Apostles," an early work by Raphael, in the Vatican. 5) A Sketch by the great French master, Pierre Paul Prud'hon (1748-1823) for his beautiful "Assumption" in the Louvre.

was rewarded therefor by the Virgin appearing to him in his cathedral of Toledo, where she sat upon his ivory throne and vested him with a chasuble of heavenly tissue, a favorite subject of Spanish painters up to this day. Curiously enough St. Bernard, who is regarded as a special devotee of the Madonna, strenuously opposed the establishment of a festival to commemorate the mystic event, though he did not deny the truth of the doctrine. His opposition, perhaps, sprang from his instinctive dislike of possible controversy in reference to so delicate a subject, and I believe my theory is upheld by what is known of St. Bernard's breeding and exquisite refinement of thought, particularly as he was quite aware of the extraordinary lengths to which analysis of any abstract idea was carried by the scholiasts of those early days. Duns Scotus, the Scottish Franciscan, in the 13th century became the champion of the festival, but was opposed by that most brilliant of ecclesiastical polemicists, St. Thomas Aquinas, who, like St. Bernard, was especially devoted to the cult of the Blessed Virgin. The controversy has been continued even down to our own times, the last papal decree regarding it being signed by Pius IX, and dated 1849.

In art, Pacheco, first master, and father-in-law of Diego Velasquez, having been invested with considerable authority as inspector of sacred pictures under the Inquisition, formulated rules for the representation of the Virgin in the characterisation we are discussing. He took the woman of the Apocalypse as his model: "And there appeared a great wonder in heaven; a woman clothed with the sun, and a moon under her feet, and upon her head a crown of twelve stars." (Revelation XII:1.)

She was to be shown in the flower of youth, from twelve to thirteen years of age, with golden hair and "grave sweet eyes," arrayed in spotless white with a blue mantle or scarf, and her hands joined in prayer or crossed upon her bosom. The sun was to be a glory of light around her, while the moon beneath her feet was to be a crescent with its horns pointing downwards, for it was illuminated by the figure standing upon it. Cherubim and seraphim were to surround her carrying her symbolic flowers, and the head of the dragon of sin was to be displayed, bruised, beneath her feet. Pacheco also decreed that the Virgin of the Immaculate Conception was to be depicted with the hempen rope girdle of St. Francis, probably as a recompense to the friars of that order for their zeal in the fight to obtain official recognition of their favorite doctrine. Murillo and Guido Reni are the two most famous painters of this subject. The great picture by the former (see opposite page) is known, either in the original or by reproduction, to all who are interested in art, but his rendering of the prescribed details is most unorthodox. Neither he nor Guido Reni painted the crescent of the moon with its points downwards—thereby losing the significance of the ordinance—feeling that, in a material

sense, it afforded a better support with the points upwards.

The *Assumption* properly comes under the heading of "Historical Pictures of the Lives of Christ and the Virgin Mary," Chapter XII, but we must mention here that the subject was treated in two ways by the old masters. They differentiated between the Assumption of the Soul of the Virgin, and that of her body. An example of the former is the picture by the Master, "*del Bambino Vispo*," (see opposite page) in which Our Lord is depicted half-length and supported by seraphs, above the death-bed of His Mother, whose soul, in the guise of a young child fully clothed, He holds in His arms. But the usual form of the Assumption is that in which the body of Mary, called forth from the tomb by her Divine Son, has rejoined her soul, and she is borne to Heaven by angels. Moretto's great picture in the Martinengo Gallery in Brescia, and the very beautiful Prudhon "Assumption" in the Louvre are both too well-known to require description. (Plate XI.)

The *Coronation of the Virgin* was another favorite form of devotional picture, and its subject, happier than that of many large religious groupings, lent itself to the most gorgeous display of color and brilliancy. In the "correct" representation, Our Lord is depicted in the act of placing a regal crown on His Mother's head, but in two well-known paintings, it is the Almighty who bestows the crown upon the Virgin; in neither case does the Saviour appear at all. The works I refer to are those by Fra Lippo Lippi, in the Academy in Florence, and the Franciscan votive picture by Raffaellino dei Carli, in the Louvre, in which the Celestial Pair are upheld in the heavens by angels and seraphs, while below, on earth, are SS. Jerome, Francis of Assisi, Bonaventura and Louis of Toulouse. (Plates XII and IV.)

But all the most famous pictures of the Coronation, such as the great Raphael, above the flowering sepulchre; the splendid votive Franciscan Coronation by Pinturicchio with Our Lord and His Mother in a *mandorla*; the Gentile da Fabriano, all in the Vatican; the celebrated Fra Angelico in the Louvre; the early Jacobello del Fiore in the Accademia of Venice; the Fra Angelico in the Uffizi; and the Coronation, of the school of Giotto, in the National Gallery; all these pictures represent the Virgin receiving the crown at the hands of Her Son. In a few exceptional works, such as the remarkable picture by the Venetian primitives, Giovanni d'Alemagna and Antonio Vivarini in the Venice Accademia; and the Coronation by Enguerrand Charonton at Villeneuveles-Avignon, described in Chapter I, the Crown is placed upon Mary's head by both the Almighty and Our Lord, while the Holy Ghost hovers with outspread wings above it. (See List of Illustrations.)

Of all the old renderings of this wonderful subject, which symbolises so beautifully the homage



1) Coronation of the Virgin, by Fra Lippo Lippi, in the Florence Academy. The painter himself, in the garb of a Carmelite friar, is kneeling at the extreme right, by the side of St. John the Baptist, while an angel, facing him, holds a scroll inscribed *Iste perfecit opus*. (This man accomplished this work.) 2) Coronation, by an anonymous artist of the school of Giotto, in the National Gallery. 3) Lo Spagna's fine version in the Palazzo Pubblico at Todi, painted for the Franciscans. St. Francis is seen kneeling in the centre of the terrestrial group. 4) Fra Angelico's Coronation, in the Louvre. It includes many Saints (from left to right) The Apostles, on the steps at the left; SS. Dominick, with a lily; Louis of Toulouse, as a bishop; Benedict; Charlemagne, crowned; Thomas Aquinas, with his shining book; Anthony, Francis of Assisi; Nicholas of Myra, and St. Augustine; Mary Magdalene; Cecilia, with a crown of roses; Clare, with a starred hood; Catherine and Agnes, with their respective wheel and lamb; Ursula, crowned; above, Stephen and Lawrence, each in a dalmatic; George, in armor, and Peter Martyr, with the gash in his head. At the top, crowned, is King David. 5) Christ and His Mother, by Andrea, Orcagna. 6) The Coronation of the Virgin, by Borgognone (1450-1523), in S. Simpliciano, Milan. 7) Moretto's Coronation, in Brescia, with SS. Michael, Anthony, Francis, and Nicholas of Myra, holding the three balls of gold in his hand.

paid by the Son to the Mother, the grandest, I think, are those where the coronation takes place in a great palace in which the throne of Our Lord is placed upon the summit of a glittering staircase, around the foot, and upon the steps, of which are grouped the whole hierarchy of the Saints, with their emblems and attributes. Of such is the famous Fra Angelico in the Louvre, one of the most popularly-known pictures extant. (See Plate XII.) All the most important saints are grouped around the throne, in front of which kneels the Virgin, while Jesus, with a royal crown, places another upon the head of His Mother. But although the throne and its steps are commonly used, the scene is habitually



EXQUISITE EARLY MADONNA AND CHILD OF the *Mater Amabilis* TYPE, BY GUIDO DA SIENA.
(In the Collection of Mr. Dan Fellows Platt.)

represented as being out of doors, as in the interesting Jacobello del Fiore (1370-1439) in the Venice Academy. In that picture, the Virgin is seated on the right hand of Jesus Christ, but turned towards Him in an attitude of prayer. The throne itself is covered by a double canopy, one arch of which forms a niche for each one of the Holy Pair. It is placed on a tessellated platform upon an elevation, divided into two terraces of niches, the upper of four, sheltering the Evangelists, the lower of seven—always that mystic seven!—occupied by angelic musicians. Immediately next to the throne are numbers of seraphim and cherubim, and then in vertical columns, on both sides, the Apostles, Prophets, Saints and Angels. Beneath these columns of saintly personages, and much smaller, are groups of Dominican saints, the male saints on one side and the female on the other, while a Bishop donor, also small, but

larger than the monastic saints, kneels in front of the imposing structure, with his mitre before him on the ground. This indicates clearly that it was painted for the Dominican order to which belonged the Bishop of Ceneda, the donor. The picture was painted for the cathedral of that city, and hung there until it was transferred to the Accademia. Commoner far than these very ceremonial interpretations of the Coronation are those which were painted as votive offerings for some monastic order or in thanksgiving for deliverance from pestilence and famine. In such works, the celestial group is generally shown in the heavens, either in a circular glory, as in the Fra Angelico, of the Convent of San Marco, Florence, or in a *mandorla*, as in the previously-mentioned Pinturicchio in the Vatican, or simply sustained by clouds or seraphs, or both, as in the Raphael "Coronation" in the same wonderful collection. (See Plate XXXIV and page 116.)

The true Coronations either by the Almighty or the Son, or both together, must not be confused with those in which angels are placing a crown upon the Virgin's head, for there the act simply symbolises her standing as Queen of Heaven, or Queen of the Angels, e. g. Botticelli's *Magnificat*.

THE MADONNA AND CHILD PICTURES.

When the Virgin, with her hands joined in prayer, holds her Child upon her knee, or He is placed upon some object in front of her, or when He is lying on the ground, while His Mother kneels praying before Him, she is the Pious Mother (*Mater Pia*). Raphael's beautiful Madonna with the Blue Diadem (page 67); Lorenzo di Credi's "Virgin in Adoration"—another name for the *Mater Pia*—in the Metropolitan Museum; Fra Lippo Lippi's celebrated picture in the Berlin Museum, and Botticini's in the Pitti, in Florence, come under this heading, a very popular subject. Occasionally the Virgin's hands instead of being joined are outspread in the ancient attitude of prayer, as in the Leonardo da Vinci drawing in the Metropolitan Museum and the adorable Correggio in the Uffizi.

But when the Madonna is holding her Infant, more as a human mother than the Mother of the Son of God; when she is suckling Him, or when the Divine Child is in a playful humor or attitude, the Virgin represents that most beautiful version of the idea, the Loving Mother (*Mater Amabilis*). Almost all Raphael's Madonnas, notably the Colonna Madonna in the Berlin Museum and the Orleans Madonna at Chantilly; the charming Madonna with the Green Cushion by Andrea Solario in the Louvre, and thousands of others fall into this category. It also comprises that large class of pictures in which the infant John the Baptist is included, e. g., the Fra Bartolommeo and Raphael pictures in the National Gallery; the Esterhazy Madonna; the celebrated "Belle Jardinière" by Raphael in the Louvre, and the Lorenzo

Lotto in the Brera, where the Infant Christ is mischievously pulling the hair of His little play-fellow.

When the Madonna, with her Child, is accompanied, usually either in pastoral surroundings, or in a large room, by St. Joseph, her spouse, St. Elisabeth, her kinswoman, St. Anne, her mother, and St. John the Baptist—who should not be present in a “Madonna Enthroned”—the picture is called a Holy Family.

The Virgin and Child Enthroned. The Madonna in *trono* is the most regal and splendid of



CHARACTERISTIC BYZANTINE MADONNA in *trono* WITH THE CHILD CHRIST. NOTE HOW HE IS FULLY CLOTHED (SEE PAGE 12) AND THE TYPICAL THRONE OF ALL 13TH CENTURY PICTURES.
(From a picture in the possession of Mr. Otto Kahn.)

all the representations of Our Lady. In such representations, of which there are literally thousands in Italian art, she is not only *Sancta Dei Genetrix*, the Sacred Mother of God, but is also the Queen of Heaven. They testify to the faith of the church in the divinity of Jesus Christ. The variations upon this theme are innumerable. As a rule the Blessed Virgin is seated upon a throne, but frequently she is standing upon an elevation surrounded by angels and saints. In its purest form the pictorial presentment of the Madonna enthroned should comprise no other member of the Holy

Family, though since the Quattrocento, first St. John the Baptist, then St. Anne, the mother of the Virgin, were occasionally introduced. The throne itself and the position of the Madonna in relation to the surrounding saints is a precious indication as to the provenance of an Italian picture. In Florentine works the throne is placed low, at the most two to three shallow steps up, and in the majority of cases is placed beneath a shell-like niche in an architectural setting. In the great Madonna with St. John the Baptist and John the Evangelist as an old man, by Botticelli in Berlin (page 65), the shell niche is repeated over the heads of the three, but is not architectural. It is composed in each case of symbolic fruits and flowers, e. g., lilies and ears of wheat, pomegranates, olives, etc. The great architectural thrones of Duccio-di Buoninsegna and Cimabue, constructed in the Byzantine manner and supported by angels, are known to all art-lovers. Giotto and his followers generally placed the Madonna and Child on a low throne, the back of which was surmounted by a sharp angular gable or a gothic arch, alone in the center panel, with one saint in each of the gothic-arched panels on either side. The Central Italian Schools, of Siena and Umbria, also depicted the Madonna on a low throne, but with the saints in more intimate contact with her than in the colder Florentine pictures. She is very frequently surrounded by angels, adoring her, whereas angels, in Florentine pictures of the Enthroned Madonna, are generally employed for some utilitarian object, as for example, drawing aside the curtains of the *baldachino* over the throne. In pictures of the northern Italian Schools, the throne is placed very high, and, particularly by Venetian painters, angels are included, seated at the foot of the high “pedestal” playing musical instruments. A famous Giovanni Bellini with SS. Francis, John the Baptist, Onofrio the hermit, Bernard, Sebastian and Louis of Toulouse, in the Venice Accademia is an example, while Carpaccio’s musician angels are universally known and beloved. Cima da Conegliano places his Madonnas on a fairly low throne, with a panel back, in the open air, while Girolamo dai Libri paints his beneath beautifully-executed trees in a rocky landscape. A fine painting by this master is in the Metropolitan Museum. The great Giorgione at Castelfranco, considered by some of the most exacting critics to be the only indisputable work by that master in existence, is remarkable even among Venetian works for the height of the pedestal upon which the architectural throne of the Madonna is placed (see Plate XV). The thrones of the early Flemish painters were gorgeous things draped with wonderful embroideries or carpets, but there is rarely to be found among the northern masters that air of regal aloofness and sense of the Virgin’s great destiny which is the proper feeling for the Madonna in *trono* and which the Italian masters achieved instinctively. (See, however, Memlinc’s, page 17.)

TYPES OF THE
"MATER AMABILIS"
BY FAMOUS ARTISTS



1) Madonna in Adoration, by Botticini; formerly attributed to Filippino Lippi, in the Pitti Palace (see page 46). 2) Holy Family, with SS. Joseph and John the Baptist, as a child, by Andrea del Sarto, in the Metropolitan Museum. 3) An exquisite Madonna in Adoration by Pier Francesco Fiorentino, in the Ehrich Collection. It was very strongly inspired by the great Lippo Lippi picture in Berlin, even to the folds of the Virgin's dress. 4) Raphael's celebrated "Belle Jardinière," in the Louvre, painted in his Florentine period in 1507. 5) Madonna and Child, by Fra Lippo Lippi (1406-1469) in the Munich Gallery. (Compare with figures 7, 3, 4 and note the already lightening nimbus.) 6) Madonna and Child with the little St. John, by Fra Bartolommeo, in the Louvre. 7) Remarkable Madonna and Child, by Carlo Crivelli, in the Civic Museum of Verona. Note the small figures bearing the implements of the Passion, and the garland of fruits, symbolic in this case. 8) Raphael's great "Canigiani Holy Family," at Munich, with SS. Joseph, Elizabeth, and John the Baptist. 9) Procaccini's (1548-1626) Madonna, also in Munich, demonstrates to what heights of affectation painters of the Italian decadence attained.

THE SPECIAL SYMBOLS OF THE VIRGIN IN THE ARTS

Seven of the ancient prophets who made special mention of the Incarnation: Moses, Aaron, Gideon, Daniel (II:45), Isaiah (VII:14), Ezekiel (XLIV:2), and David, who was also her ancestor.

Five women of the Old Testament, who are sometimes placed around her and were considered as types of the Virgin: Judith and Esther, for they delivered Israel; Ruth, the ancestress of David; Bathsheba and Abishag, both for reasons which must appear far-fetched to our modern minds.

The Virgin is also represented, betimes, as the Second Eve when she holds an APPLE in her hand, or if the Child Jesus is depicted eating it. A curious unattributed picture of the 14th century Italian School in the Louvre represents Eve, nude save for her long hair, lying prostrate before the throne of the Madonna and Child, around which stand saints and angels, while a serpent with a woman's face is spitting evil towards Eve's open mouth. Eve's head is surrounded by a nimbus with concave indentations all round its edge.

BIRDS symbolise the Soul, and for that reason are frequently put into the hand of the Child on His Mother's lap., e. g., Raphael's Madonna with the Goldfinch (*Madonna del Cardellino*).

A BOOK, when open, is that of wisdom, when it is held by the Virgin. A closed book is given to her in many Annunciations, in reference to the 29th chapter of the Book of Isaiah: "And the vision of all is become unto you as the words of a book that is sealed. . . ."

THE CLOSED GATE; the ENCLOSED GARDEN (Canticles IV:1), so frequently found in Annunciations; the MIRROR in reference to a passage in the Book of Wisdom, VII:26: "For she is the brightness of the everlasting light, the unspotted mirror of the power of God . . . ;" are all symbolic of the Virgin Birth. A beautiful example of the use of the Enclosed Garden symbol is the Madonna worshipping Her Child, surrounded by angels, the whole group in a charming Renaissance garden, by Botticini—formerly attributed to Filippino Lippi—in the Pitti Palace in Florence.

THE CEDAR OF LEBANON, on account of its height, and its healing qualities and the incorruptibility of its core, symbolises the grandeur, dignity, and bounty of Our Lady.

THE DOVE is the Holy Ghost, or Holy Spirit, which hovers constantly above her; seven of them, the Seven Gifts of the Spirit.

THE LILY, the ROSE, are again allusions to the Canticles: "I am the Rose of Sharon and the Lily of the Valley." The Rose is the special emblem of the Virgin, who is often depicted in or near a garden of roses. In an interesting votive Madonna and Child panel of the early German school, the Divine Group as well as a donor in a white surplice, and his

wife, and two angels, are all enclosed in an oval of small conventional roses, with five large ones representing the Wounds of Our Lord, the whole upheld by extremely naïve angels, one at each corner. The large rose at the summit is charged with a wounded heart.

THE PEAR, the OLIVE, the SERPENT, the POMEGRANATE, EARS OF WHEAT are all explained in Chapter III in their alphabetical place.

THE SUN and the MOON refer to the passage in Revelation, quoted previously in regard to the Immaculate Conception, and also to a passage in the Canticles: "Fair as the Moon, Clear as the Sun" (Canticles VI:10). Also, from an early association with paganism and Diana, the crescent of the moon symbolises the Virgin's perpetual chastity.

THE STAR is frequently placed upon the left shoulder of the Madonna's blue cloak, from an interpretation of her Hebrew name, Miriam, which can be translated as "Star of the Sea" (*Stella Maris*), but she is also the Morning Star, the Immovable Star, and the Star of Jacob. When she has twelve stars as a crown or halo, it is a reference to the Apocalyptic passage, previously mentioned, and perhaps, though to my mind the notion is far-fetched, to the Twelve Apostles.

A very beautiful half-length picture by Fra Angelico of the Madonna holding Her Child on her arm, belonging to Mrs. Benjamin Thaw, has a brilliant star on the *right* shoulder.

THE "WELL OF LIVING WATERS" (Cant. IV:15), the "FOUNTAIN SEALED" (Cant. IV:12), the "TOWER OF DAVID" (Cant. IV:4), the "CITY OF JERUSALEM" (Cant. V:4) are frequently introduced into early pictures, and oftener still into illuminated missals and stained glass. The Fountain, the Enclosed Garden and the Cedar are all present in the beautiful Madonna and Child by Quentin Matsys in the Berlin Museum, and in the remarkable work of the same subject by Coninxloo in the Palermo Museum, while there is a charming rendering of the Enclosed Garden, in a Madonna and Saints with Donors, by the Master of the "Life of Mary," in the Berlin Museum, and, among Italian masters, the Madonna in Adoration by Botticini, previously mentioned, is a good example. (See also Plate XIV, Fig. 9.)

THE ANGELS of which mention was made in the section dealing with the "Madonna Enthroned" are not simple accessories. They, like all other details in sacred pictures, have their meaning, relating to the fact that the Virgin was the Patroness of music and minstrelsy. In Nativities, the musician angels are singing the *Gloria in excelsis*; in Coronations, the *Regina Celi*; in pictures of the Madonna in trono, with donors, they are entoning the *Salve Regina*, *Mater Misericordiae*. In the type of Madonna and Child which we have classed as the *Mater Amabilis*, the loving mother, or those known as Pastoral Madonnas, the angels are chanting the *Alma Mater Redemptoris*. (See Plate XVIII.)



1) Madonna and Child, by Duccio di Buoninsegna of Siena (d. 1319) in the Rucellai Chapel at S. Maria Novella in Florence (see pages 12 and 44). 2) Madonna, by Jacopo Bellini (d. 1470), the father of the famous brothers, Gentile and Giovanni. 3) The Mystic Marriage of St. Catherine, with SS. Barbara, Peter and John the Baptist in a Venetian Landscape, by Boccaccio Boccaccino of Cremona (1467-1525). 4) Madonna *in trono* between SS. Nicholas and Catherine, with a donor, by Gentile da Fabriano (1360-1427). Note the angels with attributes in the trees. 5) Holy Family, by Paolo Veronese, in the Venice Academy. St. Joseph is with the Madonna; below are SS. Justina, Francis, and Jerome. 6) Dürer's famous "Madonna with the Monkey," an engraving. (Courtesy of M. Knoedler and Co.) 7) Correggio's "Madonna with St. Sebastian" as it is known in the Dresden Gallery. The centre figure below is some bishop who built the church in the hands of the angel, while on the right is St. Roch, with his hand on his wounded thigh. 8) Madonna and Child by Gerard David, Bruges (d. 1523). Note the bunch of grapes in the Child's hand (see page 25(c)). 9) Madonna by Isenbrandt, in the Metropolitan Museum. Note the Fountain, the Enclosed Garden, the Cedar of Lebanon, the Peacock, the Tower of David, etc. (see opposite page).

COLORS USED FOR THE GARMENTS OF THE VIRGIN MARY.

As stated at the end of Chapter III, the traditional colors of the Virgin, when she is not arrayed in white as in the Immaculate Conception and the Assumption, or in purple as in a "*Pietà*" and the "*Stabat Mater*," are red and blue, the former for the tunic or dress, the latter for the cloak or mantle which covers it. But these rules are apparently like all others, made to be broken, for in many famous works we find the Madonna in other colors, or with the colors of her garments transposed. For instance, in the fine Madonna and Child by Jacopo Bellini in the Venice *Accademia* the Virgin is clad in an olive green cloak—of hope—held together at the neck by a gold and ruby brooch, while the Child wears a crimson dress, and is seated on a cushion of the same



THE VIRGIN AND CHILD, IN THE "ADORATION OF THE MAGI" BY JAN GOSSAERT, IN THE COLLECTION OF THE DUKE OF NORFOLK, IN WHICH THE MADONNA IS CLAD IN A BLUE INSTEAD OF A RED TUNIC

color, both embroidered with gold. The Virgin, of the Adoration of the Magi, by Jan Gossaert (Jan de Mabuse), in the Duke of Norfolk's collection at Castle Howard, wears a long and full blue cloak over a white undergarment, of which, however, only a tiny portion shows, at the neck. Memlinc's Madonna in Vienna is garbed in a blue tunic covered by a red mantle, as is the Virgin in the exquisite Nativity by Correggio at Dresden. The Holbein "Madonna of the Burgomaster Meyer" is dressed in a rich dark green costume with a flaming red girdle, and with golden yellow sleeves. She is crowned, without a veil. In Raphael's famous "Sistine Madonna" at Dresden, she wears the correct colors—as do all Raphael's Virgins, but has a flowing green scarf or veil on Her head. The same costume is worn by the Mother of Christ in a beautiful Annunciation by Francesco Cossa, also at Dresden. But in the great Carlo

Crivelli altarpiece in the Brera of Milan, she wears a richly-embroidered golden mantle, lined with green, over a tunic of brilliant crimson, and is crowned with gold over a white gauze veil.

CHAPTER VI

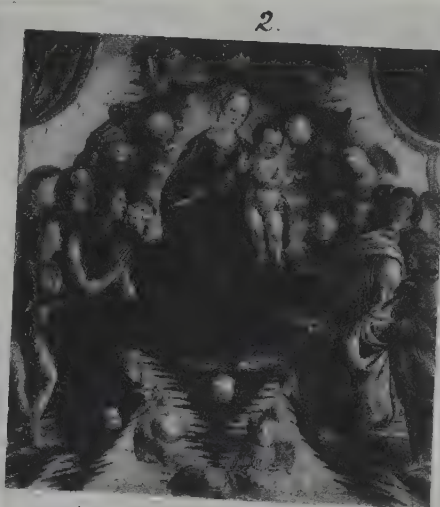
OF THE HEAVENLY HOSTS AND THEIR HIERARCHICAL RENDERING IN ART.

This is no place for a treatise on the origin of the belief in, and the worship of, the Angelic Hosts, for all the information required upon that *historical* subject may be obtained from the Encyclopædia Britannica—under "Angels"—or in the reference books listed at the end of this volume. In order to live up to our desire to be, above all things, of practical utility to those interested in the artistic representation of sacred subjects, we must confine our attention to the manner in which the angels have been depicted in art, rather than to the history of their interest for hero-worshipping mankind.

Suffice, then, to say that the Greek word *αγγελος* from which our English name is derived, simply means "Messenger," and it is in their generic role as Messengers of God that we meet the angels most frequently in art. We must, however, mention that angels are not the product of early Christian symbolism, but are mentioned throughout the Old Testament, from the very commencement of Genesis: *So He drove out the Man, and He placed at the east of the Garden of Eden, CHERUBINS, and a flaming sword . . .* (Gen. iii:24). In Isaiah, vi:2, we find: *Above it stood the Seraphim: each one had six wings; with twain he covered his face; with twain he covered his feet, and with twain did he fly.* And in the Book of Daniel, x:13, there is a clear suggestion of hierarchic distinctions among the angels. But it is in the New Testament, naturally enough, that we find the most important reference to the Heavenly Hosts, in as far as regards the subject of this chapter: *For by Him were all things created . . . whether they be THRONES or DOMINIONS or PRINCIPALITIES or POWERS.* (Colossians i:16.)

And so we come to the hierarchical classification of the angels, which is the accepted one, among the majority of the early writers, and exclusively as far as pictorial representation is concerned. It is attributed to a convert of St. Paul (Acts. xvii:34), a certain Dionysius the Areopagite, who lived in the second half of the first century, but it did not appear in book form until the 5th century, under the title of: *De Hierarchia Celesta* (Concerning Celestial Rank), in all probability based upon manuscripts left by the great Athenian philosopher.*

*It is a common mistake to confuse St. Dionysius the Areopagite with St. Denis of France, and in art this confusion is almost universal. But historically it is generally conceded that the French theory is incorrect. Dionysius was a member



1) Madonna and Child, with angels, by the early master, Masaccio (1401-1428) in the collection of Rev. Arthur F. Sutton, Brant Broughton. 2) Madonna and Child, in a rayed and flaming mandorla, adored by SS. Mary Magdalene and Bernard of Clairvaux. By Botticini (1446-1498) in the Louvre, where it is attributed to his master, Cosimo Rosselli. 3) The great Castelfranco Madonna by Giorgione (1478-1510). At the foot of the lofty throne are SS. Liberale and Francis. 4) Madonna and Child with six Saints; Longinus, the centurion of the Crucifixion, Peter and Catherine to the left, and Mary Magdalene, Mark and Sebastian to the right. This picture, by Alvise Vivarini of Venice (w. 1461-1503), is in the Berlin Museum. 5) Enthroned Madonna and Child, with an angel and donor, by Hans Memling, in the Vienna Gallery.

The accepted classification of the Heavenly Hosts of St. Dionysius the Areopagite is into nine choirs, composed of three main groups, each comprising three choirs, as follows:

A) COUNCILLORS OF GOD, having no direct contact with Mankind.

- 1) The *Seraphim* (from a Hebrew word meaning *to burn*), are the closest to God, and are shown as bodiless heads with six wings, the whole symbol colored a brilliant scarlet. The wings should be sprinkled with staring eyes (see Tetramorph, Plate VII). Later, the color of the Seraphim merged with that of the Cherubim, in order to form a more harmonious color scheme.
- 2) The *Cherubim* (from a Hebrew word meaning a *chariot*) come next to the Seraphim, and should possess six or four blue wings. They are not necessarily bodiless like the first choir—though they frequently are so depicted—and in illuminated MSS. and stained glass windows they often stand upon a wheel, having reference to the origin of the name.
- 3) The *Thrones*, who uphold the Seat of God, should be depicted either holding a miniature throne in their hands, or a fiery wheel covered with eyes. In the former case they are dressed as deacons.

These three choirs receive their glory directly from the Almighty, and transmit it to the next group.

B) GOVERNORS, whose mission is to regulate the movement of the spheres.

- 4) The *Dominations*, or *Dominions*, are shown with crowns, swords, and sceptres, or with an orb bearing a cross on it.
- 5) The *Virtues*, in complete plate-armor, with battle-axe, or crown and sceptre.
- 6) The *Powers*, who hold a scourge or a baton in their hands.

C) MESSENGERS OF GOD, who protect the great monarchies on earth, and who transmit to Man the rulings of the Almighty.

- 7) The *Principalities*, in a hauberk, or shirt of chain mail, and helmet, carrying a lance, with a pennon with a cross of St. George. They sometimes only carry a lily.

of that famous body, instituted as early as the seventh century before Christ, known as the Council of the Areopagus. In the year 51 A. D. Dionysius, with a large number of fellow-citizens of rank and learning, listened to those splendid impassioned words of St. Paul, recorded in Acts xvii:22-31, and became converted, eventually being appointed Bishop of Athens by the great Missionary Apostle. The Greeks state that he suffered martyrdom by being burnt alive at the stake. His day is Oct. 3rd. St. Denis of Paris, on the other hand, is celebrated Oct. 9th. He was a missionary in Gaul, and suffered martyrdom through decapitation, for which reason he is shown either holding his severed head in his hands, or holding another symbolic head on his Gospel. (See page 27.)

- 8) The *Archangels*, as warriors in full plate-armor, with shield and sword, always pointing upwards.

- 9) The *Angels*, as deacons, in flowing white robes, with trumpets or other musical instruments, or bearing a lily.

These, however, are but the arbitrary lines laid down by St. Dionysius, and are but rarely adhered to in actual practice, except to a certain degree in very early works, in mosaic, where the whole com-



THIS TINY CORONATION—FOR IT IS ONLY 17 X 10½ INCHES—BY NICCOLÒ DI BUONACORSO, DISPLAYS A ROW OF CHERUBIM—OUTSIDE ROW—ABOVE SIX 'SERAPHIM, WHILE "THRONES" UPHOLD THE "FLOOR OF HEAVEN." BELOW ARE ANGELS OF THE NINTH CHOIR.

(In the Collection of Mr. Philip Lehman)

pany of Heaven, with the saints, is introduced, in such pictures as those of "Paradise," or the "Last Judgment," or in a "Coronation of the Virgin." In an interesting rendering of the last great theme, by Jacobello del Fiore (c. 1370-1439) in the Venice *Accademia*, one can identify fairly distinctly the nine choirs, having the seven archangels grouped together in the upper left-hand corner, above SS. Peter and Paul. But, in general, the only clearly-indicated choirs are the first two and the last two.

Except in such occasional groups, only four of the seven Archangels, who should be clad in the full plate-armor of a knight of feudal times, are ever represented in art, rarely more than three, and then they are never, with the exception of St. Michael, Prince



Top left: Michelangelo's Madonna of Bruges is one of the noblest versions of the subject in sculpture. Like the Sistine Madonna (figure top right), its great dignity is due to the vertical line of the face, which is found very rarely in art. *Middle top:* Correggio's charming "Madonna in Adoration," with the arms extended in the ancient attitude of prayer, in the Uffizi Gallery. *Lower centre:* "Madonna of the Green Cushion," by Andrea Solario (d. 1515), in the Louvre. Solario was of Leonardo's Milanese school. *Top right:* Raphael's masterpiece, the so-called "Sistine Madonna," or "da San Sisto," in the Dresden Gallery, of which the beauty caused Raphael to be called the "Divine Painter." It was painted for the Benedictines of Placentia, and contains besides the wonderful Madonna, images of Sixtus IV—whence the name—and St. Barbara. *Low left:* Madonna and Child, by Jan van Eyck, in the Metropolitan Museum, where it is called "School of Van Eyck, probably Petrus Cristus." Certainly not Peter Cristus, whose treatment of hair is characteristic. But it is almost as certainly by Van Eyck himself, and possesses all that master's most typical technical mannerisms. It bears a very close resemblance to the Madonna in Antwerp. *Low right:* a lovely Madonna and Child, by Francesco Ubertini, called Bacchiacca (d. 1557). (By courtesy of the Ebrich Galleries.)

of the Heavenly Hosts, the Army of God, represented in the armor that the Areopagite allotted to them when they are grouped together in collective pictures.



"ANNUNCIATION," A PRINT BY MARTIN SCHONGAUER, THE GERMAN ENGRAVER. NOTE THAT THE ARCHANGEL GABRIEL BEARS A CROSS ON A WAND INSTEAD OF A LILY, WHICH IN THIS CASE IS SHOWN IN A VASE NEAR THE VIRGIN

(Courtesy of Knoedler & Co.)

The three archangels who appear in art are: MICHA-EL, whose name means "Like unto God;" clad in shining armor—sometimes covered by a long robe, *e. g.*, a picture by Van der Weyden (Plate II) slaying a dragon, or driving Satan from Heaven, or, in devotional pictures, with his sword and lance, or with an orb, or again with a pair of scales in which to weigh the souls of those who aspire to a heavenly abode. But no matter how he is portrayed, he is unmistakable by his majestic dignity, his armor and his great splendid wings. He is the Prince-Patron of the Church Militant, and Captain General of the Celestial Hosts. GABRI-EL, one of the loveliest of figures in art, is the Angel of the Annunciation. His name means "God is my Strength." He wears long white robes, and bears a lily, and generally a scroll bearing the mystic words "Ave Maria, gratia plena" (*Hail, Mary, full of grace*). He rarely appears except in this capacity, though he is seen with St. Michael, accompanying the Archangel RAPHA-EL, who holds the youthful Tobias by the hand, in a picture in the Florence Academy, attributed generally to Verrocchio, but really the work of his pupil, Botticini.

RAPHA-EL, meaning "Healer through God," is the Guardian Angel, *par excellence*—all angels are *ipse facto* guardian angels—for it was he who conducted Tobias on his quest for the ten talents of silver that his father, Tobit, had given to Gabael in Media. Tobias is always shown as very young, holding the Archangel's hand, and carrying a fish in the other. St. Raphael wears a long flowing robe, with sandals and powerful wings.

The other four archangels are: CHAMU-EL, "*who seeth God*," believed by some theologians to be the angel of Gethsemane, though that honor is more generally ascribed to Gabriel; JOPHI-EL, "*the Beauty of God*," who drove Adam and Eve forth from the Garden of Eden; URI-EL, "*the Light of God*," who is Regent of the Sun, and was the master of Esdras; and finally ZADKI-EL, "*Righteousness of God*," to whom is ascribed by some writers the holding of Abraham's arm, when about to sacrifice his son, Isaac. Here again the Christian Church gives the credit to St. Michael.

Uriel, mentioned above, is the fourth Archangel in art. Mrs. Jameson notes his inclusion in a series of anonymous prints, but states that none but the first three are to be found in any ecclesiastical pictures.

An interesting introduction of an angel of the type regarded as of the Christian type is that illustrated on Plate XVIII of Marcantonio's engraving after a drawing by Raphael, entitled "The Judgment of Paris."

In all early works, *i. e.*, up to the end of the 15th century, angels are distinguishable immediately by their wings. St. Vincent Ferraris is sometimes given



ST. JOHN THE BAPTIST, "ENTHRONED" SURROUNDED BY FOUR SAINTS, WHO, READING FROM LEFT TO RIGHT, ARE SS. FRANCIS OF ASSISI, JEROME, MICHAEL, AND ANTHONY OF PADUA. THIS FAMOUS PICTURE BY PERUGINO (PIETRO VANNUCCI) WHO LIVED FROM 1446-1523, IS IN THE LIBRARY OF HIS NATIVE CITY, PERUGIA.

THE ARCH-ANGELS AND ANGELS OF THE NINTH CHOIR AS POR-TRAYED IN ART



Top left: Kneeling angel with the candelabrum, attributed to Michelangelo. Middle left: Angel placing a Crown of Martyrdom on the head of St. Sebastian, in the celebrated picture by Il Sodoma (1477-1549) in the Uffizi. Low left: The Angel at the Sepulchre announces the Resurrection to the Three Women. Wall-painting by the great Siennese painter of the Proto-Renaissance, Duccio di Buoninsegna (worked 1279-1319), in Siena. Top centre: The Archangel Michael (left) and Gabriel, with two unidentified bishops, in attendance upon the Virgin and Child, in trono. Above, the Holy Trinity in a Circle (see page 34) adorned with Seraphim. This world-renowned picture by Luca Signorelli of Perugia (1441-1523) is in the Cathedral of his native city. Low centre: The Archangel Raphael presents the youthful Tobias to the Madonna and Child, in Raphael's great "Madonna with the Fish" (del Pesce) in the Prado. The Saint at the right is called St. Jerome, the picture having been acquired for the Escorial in Madrid, belonging to the Jeronymites. It is very difficult, in such cases as this, to tell whether the saint is Jerome or Mark, with his Lion and Gospel. Upper right: The Archangel Michael weighing the souls of the Dead. A detail from Hans Memling's famous picture known as the "Dantzig Last Judgment," in the Church of St. Mary's in that city. Note the plate-armor in which the Captain of the Heavenly Hosts is clad. (See page 52.) Also his crozier and the fantastic wings, terminating in a peacock's tail-feathers.(!) Below: Two 12th-century depictions, in mosaic, of the Archangels Michael (top) and Gabriel, imbued with the heavy dignity characteristic of the early days of Christian art. Their names are inscribed in Greek letters by the side of their heads. These mosaics are in the Cappella Palatina at Palermo.

wings, but as he was only canonized in 1455, this does not affect the accuracy of the first statement. Fra Bartolommeo does not give them to him, though the saint's compatriot, Murillo, in the 17th century, does so.

The treatment of angels in Christian art follows the steadfast rule of descent from the grand simplicity of the days of respectful wonder and research



THE ANGELS IN THE GREAT "CORONATION OF THE VIRGIN" BY FRA ANGELICO IN THE UFFIZI GALLERY IN FLORENCE

to the facile carelessness of purpose of the decadence and degradation. In the Ravenna mosaics, *e. g.*, at St. Agatha's Church, they are depicted as splendid lordly figures in long regal robes, bearing upon their faces an expression of true celestial majesty, and from then on till the time of Fra Angelico (1387-1455) sternness was the predominant feature of the angels proper. The artists of those primitive days in art were sincere, if *naïf*, transmitters of their profound beliefs, and were too deeply imbued with the splendor of Heaven, as they saw it, to take liberties, and indulge in fantasy, or to attempt to bring the Messengers of God down to the level of human understanding. In their eyes the angels were always on their dignity. (Plate XVII.)

Fra Angelico, the transition master, in more ways than one, gave perhaps a truer interpretation—some say the truest—by endowing his exquisite angelic figures with all the love he himself possessed for the Divine Trinity, and all those who dwelt in Paradise. And after *Il Beato*, Raphael and Luini came closest

to reproducing in human form the lovely angel idea, beings without sex, ethereal in attitude and expression, floating in space without effort, as belonging to space, their own limitless territory.

With these two exceptions, the angels became less and less celestial in appearance, providing in many cases a simple attribute to a picture of the Madonna, as in some of the Botticelli angels, of the earth earthy. And by the end of the 15th century, they had, artistically speaking, fallen as far as Lucifer from the high place they had once occupied. Even the Seraphim and Cherubim lost their traditional expressions of adoration and contemplation, respectively, of the Almighty, and became simply joyous children with wings, more like pagan Cupids than the immediate recipients of the Divine Message. From the end of the 15th century, the roles of the angels, proper, became innumerable, from catching the sacred drops of blood from the Wounds of Our Lord—an early motive—to performing personal services for the Virgin and Child, or holding aside the curtains of a canopy as in Raphael's *Madonna del Baldacchino* in the Pitti Palace in Florence. (Plate XXVI.)

Yet, when a great master depicted them, such masters as Michelangelo or Leonardo, they were able to present them in their more sophisticated manner, as magnificent as those simple figures, inaccurately drawn, by the artists of the earliest days of Christian art, without even giving them the special attributes of the Celestial Hosts, the angelic wings.



TWO ANGELS ATTRIBUTED TO LEONARDO DA VINCI IN THE FAMOUS PICTURE OF "THE BAPTISM OF CHRIST" BY HIS MASTER, ANDREA VERROCCHIO

SOME TYPICAL
INTERPRETATIONS
OF THE ANGEL
IDEA IN ART



1) The Heavenly Choir, in Benozzo Gozzoli's (1420-1497) great "Adoration of the Magi" in the Riccardi Palace in Florence. Note the inscription *Gloria in Excelsis* (see page 46(d)) on the haloes, and the "choir-leader," naively introduced. 2) How incomparably more skilful is the portrayal of the heavenly choir in the "Adoration of the Lamb" altarpiece by the Van Eycks at Ghent. In technical skill this panel is perhaps the most perfect piece of painting extant, while it is by no means lacking in the reverential spirit appropriate to the subject. Its companion panel is the St. Cecilia, illustrated on page 104. 3) Jacobello del Fiore's "Coronation of the Virgin," described on pages 41, 43, 50, etc. The Seven Archangels can be seen to the left of the picture, at the top, with helmets and shields. The four Evangelists are in niches at the foot of the throne, but without their symbolic "beasts." 4) One of Fra Angelico's most popular pictures. An angelic musician in the "Tabernacle" in the Uffizi, painted in 1443, for the Guild of Linen Merchants. 5) This picture by Raphael is out of place in a book devoted to the Saints in Art, for it depicts the pagan Homeric legend of the "Judgment of Paris." But we have included it in this page on account of the angel, bearing a palm (see page 29), depicted in exactly the same form as that which they appear in all religious pictures of the Renaissance. 6) A 16th-century Italian drawing of the Madonna conducted by two angels. The Madonna is crowned with roses. (From a drawing in the collection of Mr. George Cotils.)

CHAPTER VIII

OF THE EVANGELISTS AND APOSTLES

After the Mother of Jesus Christ, the four Evangelists hold the first place in the hierarchy of the Saints, for they were the transcribers of the words and deeds of our Saviour, and their works formed the basis of the teachings of the militant apostles and disciples. Each gospel treats of Christ's mission on earth in some special aspect, which inspired the symbols by which their authors are distinguished in art. The first emblematic representation of the Evangelists was more in the nature of an attribute than of a true symbol, for it took the form of FOUR BOOKS placed in the angles of a Greek or Maltese cross (Plate XIX). From the 4th to the 7th Century, the treatment was purely symbolic, and used only in connection with the Saviour. He stands either as the Lamb of God or in human form upon a mound from which spring the FOUR RIVERS WHICH FLOW FROM PARADISE (Plate XIX). In the 4th Century, also, another form of symbolism, illustrative in this case, was adopted from the Book of Ezekiel, repeated in the Revelation. It did not come into general use until the 6th Century, and although the relation between the emblem and the Evangelist to whom it referred has suffered at times certain modifications, it became standardised early in the Revival of Learning (13th Century) as follows: St. Matthew was represented by a WINGED CHERUB or ANGEL, the nearest celestial approach to the form of man, for the first of the Evangelists emphasises, through his gospel, the human side of our Lord. St. Mark's emblem is a LION, the king of beasts, for he stresses the regal aspect of the character of Christ, as King of the Jews. The lion is also symbolic of the Resurrection (see page 27) of which St. Mark has been called the historian. St. Luke's symbol, an Ox, the beast of sacrifice, illustrates the fact that his gospel reveals the priestly character of the Son of God, while St. John was given the EAGLE, emblematic of the soaring spiritual note of the scripture as set forth by the favorite apostle of Jesus Christ.

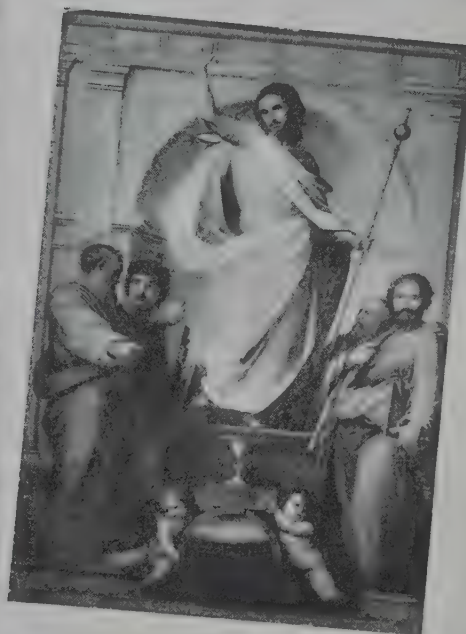
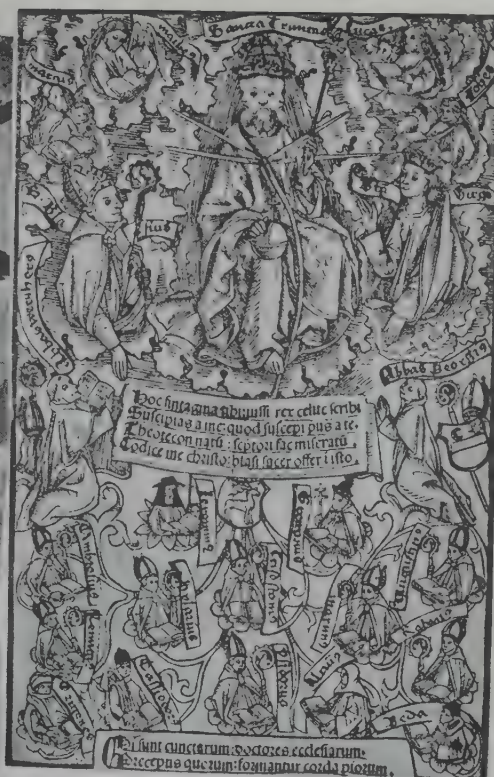
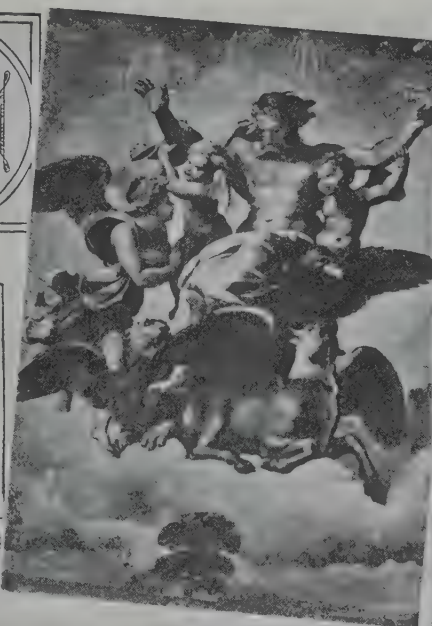
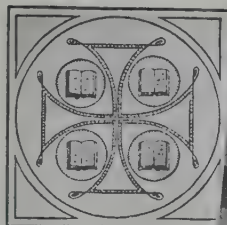
The first use of this symbolism represented the "Four Beasts," with six or four wings. Then in human form, but bearing the head of the emblematic creatures. Toward the middle of the 15th Century this archaic treatment, which fitted in well with the humoristic note of much of Romanesque and Gothic sculpture, gave place to a more rational representation in which the Evangelists were depicted as human beings accompanied by their symbols (e. g., a fresco by Andrea del Sarto in San Salvi in Florence), though in a few rare pictures the beast is shown alone. Finally, in the decadence of Italian art, the Evangelists appear without emblems, their place in the picture and their appearance determining their identity. Partly on account of their convenient number, the emblems of the Evangelists have been employed for centuries at the four corners

of innumerable rectilinear forms to which their use was appropriate, such as Books of Hours, missals, bibles, caskets, and tombs. There is a handsome example of the last in the Metropolitan Museum of Art of New York, behind, and slightly to the right of, the model of Notre Dame Cathedral in the Architecture Hall.

It is hardly necessary to state that in historical pictures of the life of our Lord and that of His Mother, after the Passion, the apostle-Evangelists are depicted only with the other apostles and in their company. In such works, their emblems as Evangelists are generally absent, their place being taken by attributes, such as the instruments of their effectual or attempted martyrdoms, or some object having a bearing upon their lives.

St. Matthew's typical attribute is a long purse or bag, for, prior to the call of the Master, he was a collector of taxes. St. Luke is frequently represented with the implements of an artist. Apart from his special character as an Evangelist, St. John is generally portrayed holding in his hand a chalice from which is issuing a serpent, illustrating the legend that upon a certain occasion he was forced to drink a cup of poisoned wine, which had no effect upon him. The poison (serpent) was withdrawn by the Divine Intervention. St. John is the most frequently depicted of all the Saints in Art. He was, I repeat, the favorite apostle of Our Lord. In pictures of the Last Supper he was—until Leonardo broke the tradition—almost universally drawn reclining upon the breast of Jesus, as in the famous Ghirlandajo fresco in the Ognissanti Refectory in Florence. He is always present with the Virgin Mary in pictures of the Crucifixion. He holds a chalice. In the *Stabat Mater* he stands on the right of the picture (left of the Cross) and in *Pietà*, again, he is rarely absent. St. John is usually portrayed, in the loose flowing garments common to all the apostles, as a beautiful youth, but occasionally he appears as a very old man with a long white beard,—he died at the ripe old age of 99 years—as in the Botticelli Madonna in the Berlin Museum (p. 65). His robes and the chalice in his hand or a book will always identify him in such cases. There are also a number of pictures representing the futile attempt of the Emperor Domitian to destroy the young follower of Christ by boiling him alive in a cauldron of oil outside the Latin gate of Rome. A canvas by the Flemish painter, Quentin Matsys, now in the Antwerp Museum, is characteristically gruesome in its detail. St. John founded the seven churches—symbolised by the seven-branched candlestick—in Asia Minor: at Ephesus, his particular charge, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia and Laodicea. (See Plate XIX.)

The "Four Beasts" of the Evangelists have ever been the cause of controversy as to their significance. The Hebrew Doctors treated these figments of the brain of Ezekiel as symbolic, first of the four Arch-



Upper left: the first symbolic representation of the Evangelists, as four Gospels, each in a nimbus, and in the four angles of a Greek cross. *Beneath:* Our Lord as the Lamb of God, standing upon a mound from which issue the Four Rivers (Evangelists) which flow from Paradise. *Top centre:* The "Vision of Ezekiel," in which the Four Beasts are mentioned for the first time. From a picture by a painter of the school of Raphael. Here the Almighty is shown surrounded and supported by the Four. It is in the Pitti Palace. *Top right:* curious woodcut from *Legenda Aurea*, "The Golden Legend," by Jacobus de Voragine, published at Ulm in 1478. Note the Evangelists in the top corners, above the Madonna and St. Blasius (left). Beneath the large inscription are the Four Latin Doctors, St. John Chrysostom, and other saints, each with his name inscribed on a scroll. *Low left:* Vision of St. John the Divine, from a woodcut by Dürer, illustrating an old book on the Apocalypse published in Venice in 1605. Note the Seven Candlesticks, the Seven Stars, and the Square on a Circle, upon which the Saviour is standing. *Low right:* Christ, with his hand raised in benediction, surrounded by the Four Evangelists, who are here shown without other emblems than their gospels. By Fra Bartolommeo in the Pitti Palace.

angels, Michael, Raphael, Gabriel and Uriel, and, later, of the Prophets, Isaiah, Jeremiah, Ezekiel himself and Daniel. Rupertus, a famous commentator of the Book of Revelation, interprets them mystically as the Incarnation, the Passion, the Resurrection and the Ascension. Their position in relation to each other had also to be decided by the scholiasts of mediæval days. Thus Durandus, who was the first to give the significance later identified with Rupertus, to the Apocalyptic "Beasts," places the Angel and Lion on the right of the Throne of Heaven, with the Ox and the Eagle, the latter in the upper station, on the left. This is the arrangement in the picture of the "Vision of Ezekiel," in the Pitti



TWO INTERPRETATIONS OF THE FOUR EVANGELISTS, REPRESENTED BY THEIR SYMBOLS. THEY SURROUND THE SEPULCHRE AT THE SIDES OF WHICH ARE A LAMB AND A LION, SYMBOLIZING THE COMPASSIONATE AS WELL AS THE REGAL ASPECT OF OUR LORD'S CHARACTER (FROM A NINTH-CENTURY BIBLE IN THE BRITISH MUSEUM, ADD. NOS. 10546)

Palace in Florence, formerly attributed to Raphael, but now known to be the work of his pupils.

The most probable origin of this strange symbolism is to be found in the carved figures of Nineveh and Persepolis, the former in the British Museum, the latter at the Louvre in Paris.

Two interesting examples of the use of these symbols are to be found on a page of a 9th-century Bible in the British Museum (see above), the upper half displaying an open tomb flanked by the emblematic Lamb and Lion of the Saviour himself, with the Evangelists' symbols, as head and winged shoulders of the "Beasts," in each corner. Below, Our Lord is seated upon a throne holding a scarf in an arch above His head, while a winged Lion and Ox, turned toward Him, are placed to His right and left

respectively. The Eagle is perched upon the summit of the arch of the scarf, and the Angel in front of Christ stands pointing upwards at the emblem of St. John.

In the great "Coronation" altar-piece by Giovanni d'Alemagna and Antonio Vivarini in the Venice Academy, the Evangelists are seated at the foot of the throne, St. John—as an old man—and St. Mark on the left (of the picture) facing St. Matthew and St. Luke on the right. Each is accompanied by his emblem, at his feet, while all except St. Luke hold open gospels. The last-named has a closed book surmounted by a Gothic picture frame upon his knee, one of the rare examples of the use of his attribute as an apostle when depicted in his character as an Evangelist. This refers to an old legend or tradition that St. Luke was an artist and actually painted the portrait of the Blessed Virgin, in consequence of which this gentle apostle became the patron saint of the leeches (barber-surgeons) and painters, who both belonged to the same guild! This tradition is frequently found represented in art, particularly in pictures of the Flemish, early Dutch, and German schools.

* * *

The APOSTLES are depicted in Art in various ways and groupings, but whatever the personal composition of the group may be, there are never more than twelve present. In very early works, such as the mosaic in the Church of SS. Cosmo and Damian in Rome (Plate I, Fig. 12), they are represented symbolically as Lambs, six issuing from Jerusalem on one side of Our Lord, as the Lamb of God, the others coming toward Him from Bethlehem on the other. In San Clemente in Rome, the great crucifix at the east end bears twelve doves, typifying the chosen companions of Christ on earth.

When they came to be represented as elderly men—all save St. John—they were at first aligned six upon each side of the Master, but later they were portrayed as a group around Him. When the Apostles are represented thus together they bear attributes having some reference to their life or martyrdom, or with scrolls in their hands or both. The scrolls refer to the tradition that each of the Twelve wrote a phrase of the so-called Apostles' Creed, as follows: St. Peter: *I believe in God the Father Almighty, maker of Heaven and Earth*; St. Andrew: *And in Jesus Christ, His only Son, Our Lord*; St. James Major: *Who was conceived by the Holy Ghost and born of the Virgin Mary*; St. John: *Suffered under Pontius Pilate, was crucified, dead, and buried*; St. Philip: *He descended into Hell*; *On the third day He rose again from the dead*; St. James Minor: *Ascended unto Heaven and sat on the right hand of God the Father Almighty*; St. Thomas: *Whence He came to judge the quick and the dead*; St. Bartholomew: *I believe in the Holy Ghost*; St. Matthew: *In the Holy Catholic Church; the Communion of Saints*; St. Simon: *The forgiveness of sins*; St. Mat-

thias: *The resurrection of the body*; St. Thaddeus: *And the Life Everlasting*.

All of the Apostles, save St. John, are believed to have died a martyr's death.

St. Peter, Prince of the Apostles, and first Bishop of Rome, was crucified head downward, during the Neronian persecution. His usual attributes in devotional pictures are two keys, one of gold and one of iron, opening respectively the gates of Heaven and Hell. Sometimes St. Peter wears the papal tiara and robes as in the famous Crivelli altarpiece in the Brera at Milan, from which his figure has been reproduced on Plate XX. The key attributes were only adopted in the eighth century. St. Peter's day is June 29th.

St. Andrew, the brother of Simon called Peter (St. Peter), was also crucified, the legend being that he was hung upon an X-shaped cross. This, however, has never been proved (see page 21). Nevertheless, it has remained as his attribute in the vast majority of cases. He is the patron of Scotland where his remains were brought in the fifth century, as well as of the Orders of the Golden Fleece of ancient Burgundy and of St. Andrew of Russia. St. Andrew's day is November 30.

St. James Major, the son of Zebedee and brother of St. John the Evangelist, was beheaded at Jerusalem, fourteen years after the death of Christ. His attribute is a pilgrim's staff. He is the Patron Saint of Spain, "Sant 'Iago" or Santiago, and the favorite patron of that country. In the year 800 his remains were removed by his disciples to Compostella, where one of the most famous shrines in the world was built to receive them. He is frequently called St. James of Compostella. His day is July 25.

St. Philip was stoned and crucified against a pillar at Hieropolis in Phrygia. He carries a T(au) Cross as an attribute, or a small cross on a staff or crozier. His day and that of St. James the Less is May 1st.

St. James the Less (or Minor), called "the Brother of Our Lord," was flung from the temple of Jerusalem and then beaten to death with a fuller's club, with which he is always depicted. He was the first Bishop of Jerusalem.

St. Thomas, called also Didymus, the Twin, was the Apostle of the Indies and Persia. He was martyred at Meliapore on the Coromandel coast of India by the Brahmin priests who stoned him and then pierced him with a lance. His attribute is a builder's square, through a quaint legend connected with King Gondoforus of the Indies. He is the patron of architects and builders. (Dec. 21.)

St. Bartholomew was flayed alive at Albanopolis in Armenia. In the Last Judgment by Michelangelo in the Sistine Chapel this apostle is in the foreground holding his skin in his hand. His attribute is a large knife. His day is August 24th.

St. Matthew was a Jewish tax collector for the Romans, a thoroughly despised calling, but after his conversion he went forth into Egypt and Ethiopia

to preach his gospel, which he wrote to satisfy his fellow converts in Palestine. Venantius Fortunatus states that he suffered martyrdom by the sword at Nadgar in Ethiopia in the 90th year of the new Christian era. His remains were brought west and interred at Salerno, in a church named after him by Pope Gregory VII in 1080 A. D. The attribute of St. Matthew is a purse or money-bag, and his day, September 21st.



ST. SIMON ZELOTES, THE APOSTLE, WITH A SAW, THE SUPPOSED INSTRUMENT OF HIS MARTYRDOM, FROM A DRAWING BY THE 15TH-CENTURY GERMAN ARTIST, HANS BALDUNG GRUEN

St. Simon, or Simon the Zealot, preached the gospel with Christ's kinsman, St. Jude or Thaddeus, in Syria and Mesopotamia. They were both put to death in Persia, St. Simon being sawn asunder, while St. Thaddeus was stricken down with a halberd. These objects are their respective attributes. Their feast is celebrated on October 28th.

St. Matthias was the last of the Apostles, who according to St. Clement of Alexandria, was chosen by lot out of the seventy-two disciples, in place of Judas. He was put to death in Ethiopia or in Judea, at the hands of the Jews, either with a spear or an axe. In German pictures, St. Matthias is usually represented with an axe, while in Italian works, his attribute is a spear or lance. His day is Feb. 24th.

Judas Iscariot is generally shown in a dirty yellow garment, and in early representations of the Last Supper, even up to that of Domenico Ghirlandajo (1480) in the Ognissanti in Florence, he appears, isolated from the group of the faithful apostles, by being seated on the other side of the table. Leonardo

da Vinci broke this tradition and placed Judas amidst his fellow disciples, but with consummate mastery he still succeeded in isolating the traitor by turning his face away from the light and so throwing it into strong shadow, the only one of the holy company whose visage is not fully illuminated. Judas hanged himself. Leonardo also abandoned the traditional pose of St. John lying asleep (according to later tradition) upon the breast of his beloved Master. In Leonardo's great fresco, St. John forms part of the group of three, comprising St. Peter holding a knife in his right hand, Judas Iscariot holding a bag of silver, and St. John, with intertwined fingers, asleep and leaning toward St. Peter, who is excitedly pointing at the Saviour.

Now in addition to the twelve Apostles properly speaking, there are five other contemporaries of Our Lord who take the places of some of the true Apostles in many works of art, viz.: SS. Paul, Mark, Luke, Barnabas and John the Baptist. But the more important of His original followers always remain present: Peter, Andrew, James Major, Philip, Mat-

thew, John, Thomas and Bartholomew. St. Simon and Matthias, however, sometimes give place to SS. Mark and Luke; St. Jude (Thaddeus), to St. Paul. When St. Paul is represented with the Apostles he carries invariably one or two swords, one pointing upwards, the other down (Plate XX). Another is sometimes classed as an Apostle, who has no real claim to the title. I refer of course to St. Barnabas, the companion of St. Paul at Lystris and Antioch. St. Paul and Barnabas separated owing to a difference concerning St. Mark, the kinsman of the latter, after which Barnabas preached in Italy and the Near East. It is said that he was the first Bishop of Milan, afterwards these of that

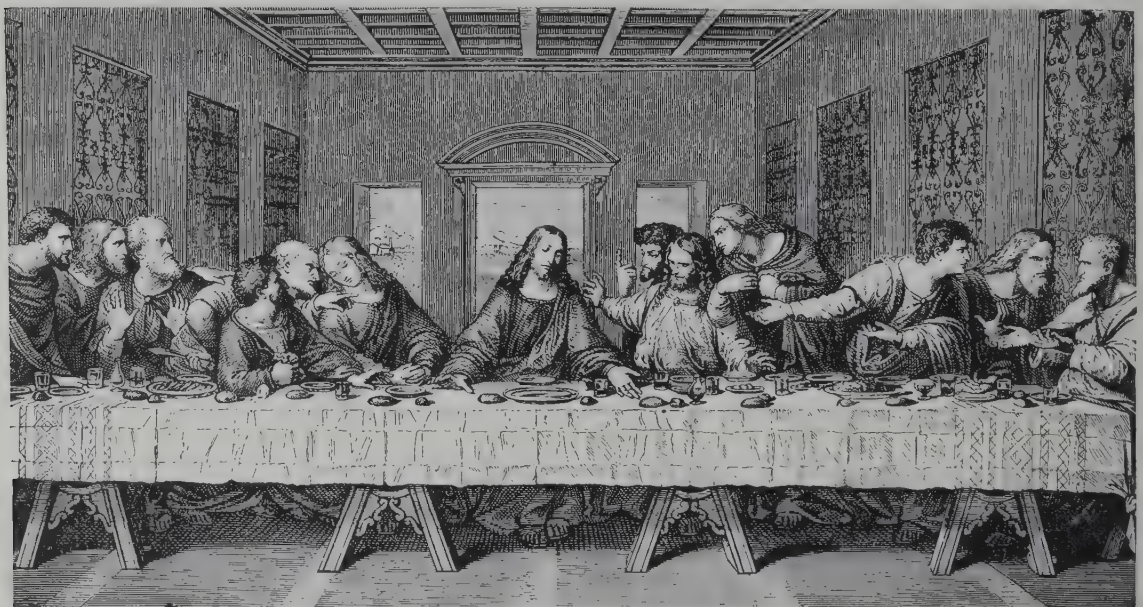
great Father of the Church, St. Ambrose. Barnabas was stoned to death by the Jews at Salamis. He is generally shown with St. Paul, and carrying in his bosom the original copy of the Gospel of St. Matthew from which he is said to have preached. June 11th is St. Barnabas' day.

The two chief Apostles in Art are St. Peter and St. Paul, who are almost always depicted together, for they represent the two churches, St. Peter that



THE TRADITIONAL EARLY RENDERING OF THE "LAST SUPPER," WITH A TABLE TURNED BACK AT THE ENDS, JUDAS BY HIMSELF OPPOSITE CHRIST, AND ST. JOHN LYING AGAINST HIM DOZING.

From the picture by Domenico Ghirlandajo in the Ognissanti Refectory in Florence.



LEONARDO DA VINCI'S FAMOUS "LAST SUPPER" IN THE REFECTORY OF SANTA MARIA DELLE GRAZIE (St. Mary of the Graces) AT MILAN. IT WILL BE OBSERVED THAT BY PLACING OUR LORD IN THE "FRAME OF THE DOORWAY," HE IS MORE CENTRALIZED THAN IN THE PICTURE ABOVE. NOTE ALSO THAT ST. JOHN ON HIS RIGHT HAND (left in the picture) LEANS AWAY FROM LYING ON THE BOSOM OF JESUS AS IT WAS THE TRADITION TO DEPICT THE YOUTHFUL EVANGELIST IN EARLIER PICTURES. JUDAS IS THE THIRD OF THE SIX FIGURES TO THE RIGHT OF OUR LORD. HIS FACE IS IN SHADOW TO DISTINGUISH HIM FROM THE FAITHFUL APOSTLES, AND HE HOLDS A MONEY-BAG IN HIS RIGHT HAND.

of the Jews, St. Paul that of the Gentiles. They appear one on either side of the Madonna *in trono*, or of the Saviour, and although they do not invariably bear their typical attributes, there can be no mistaking either of them in works of art produced up to the end of the 16th century. Like all the Apostles, they are always clad in classical robes (see Plate XX), with loose flowing folds, which immediately places them in this group irrespectively of attributes or symbols. St. Peter is depicted as a powerful elderly man with white hair and a short

and Pythagoras. In Michelangelo's *Last Judgment* in the Sistine Chapel of the Vatican, the Apostles, as great undraped figures, are grouped around the central figures of Christ the Judge and His Mother. St. Andrew, with his cross, is on the immediate left (as one looks at the picture) of the Divine group, his back turned to the spectator, with a colossal figure of St. Paul, his eyes intent upon the upraised hand of the Master, next to him. On the left, in the same relative positions, are St. John, as always, young and beautiful, kneeling in adoration and love, and the



THE "LAST JUDGMENT" BY MICHELANGELO, IN THE SISTINE CHAPEL OF THE VATICAN. THE FIGURES IN THE FOREGROUND, READING FROM LEFT TO RIGHT, ARE: ST. PAUL, ST. ANDREW, THE VIRGIN MARY, JESUS CHRIST, ST. JOHN AND ST. PETER. IN FRONT ARE ST. LAWRENCE WITH HIS GRIDIRON, AND, ST. BARTHOLOMEW WITH A LARGE KNIFE IN HIS RIGHT, AND HIS OWN SKIN IN HIS LEFT, HAND.

curly beard. His correct dress is a blue or green tunic with yellow mantle. St. Paul appears to us as a man in the prime of life, with a high forehead, piercing eyes, a hooked nose and a long, pointed, dark brown beard. He wears a blue tunic with a white mantle. St. Augustine resembles St. Paul in many respects, but the great "Doctor" wears a bishop's mitre and cope which distinguish him from the Missionary Apostle. It is quite likely that these two types descend directly from actual portraits made contemporaneously. We know that such did exist, for in the case of St. Peter, the best known description, that of Nicephorus, is obviously drawn from some representation before his eyes, while in the case of St. Paul, there was a Roman lady named Marcellina who kept among her *Lares* (household gods) images of Our Lord and St. Paul with those of Homer

grand figure of St. Peter holding a key. Behind him one can distinguish St. Philip with his T(au) cross. Seated upon boulders in front, at the feet of Jesus, are St. Lawrence, the early martyr, with his gridiron, and St. Bartholomew holding his own skin.

Although St. Paul was not one of the original Apostles, being only called after the Ascension, he stands with St. Peter, as the most important and popular of them all. He was originally a Roman soldier who was present at, and even concurred in, the martyrdom of St. Stephen. In the Acts of the Apostles (vii:58) it is stated that "the witnesses laid down their clothes at a young man's feet, whose name was Saul." Before his conversion he was very bitter against the exponents of the new faith: "And Saul yet breathing out threatenings and slaughter against the disciples of the Lord . . . went to the

High Priest for permission to go to Damascus and bring bound to Jerusalem all those who had already embraced Christianity. As he was journeying thither he was called by a voice from Heaven "Saul, Saul, why persecutest thou me?" (Acts ix:1-4), and he went into Damascus so impressed by the miracle that, blinded for three days by the light that had enveloped him at the time the Voice had appeared to him, for the same three days he neither ate nor drank. And so when Ananias of Damascus went reluctantly at the Divine bidding to call Saul to the fold, the great preacher-to-be was ready. He is first named as Paul: "Saul, who is also called Paul" in Acts xiii:9. The conversion of St. Paul and his previous life have been made the subject of innum-



ST. JAMES MAJOR (SANT' IAGO), THE APOSTLE, AS A PILGRIM WITH HIS STAFF AND WALLET, PREACHING TO THE PEOPLE. FROM A PICTURE BY NOËL COYPEL.

(Courtesy of Wildenstein & Co.)

erable pictures. The sword was given him as a symbol or attribute (see Plate XX) no earlier than the 11th century, three centuries after the keys became the traditional attribute of his companion, St. Peter.

St. James the Great is frequently represented as a pilgrim with staff and wallet, as in a fine picture by the 18th Century French painter, Noël Coypel, of St. James preaching, a stately, noble, figure in long flowing robes. As the patron saint of Spain and conqueror of the Moorish infidels at the battle of the Clavijo or Alveida Plains, he is usually garbed as a pilgrim mounted on a snow-white charger, and holding aloft a banner. Occasionally, in his capacity

as a warrior of Christ, he is depicted naïvely in full armor—as though he, any more than St. Michael and other armored angels, needed that terrestrial protective harness—his heels armed with the golden spurs of a knight, and with a casque with flowing plumes upon his head.

St. James the Less is represented as resembling closely his kinsman, Jesus—his mother, Mary Cleophas, being the sister of the Virgin Mary—and the tradition is that Judas agreed with the Jews to kiss his Master's cheek, when the Roman soldiers arrived to take Jesus prisoner, in order that they might not mistake St. James for Our Lord. St. James Major likewise bears a strong likeness to Christ, of whom he also was a cousin, Mary Salome being another step-sister of the Madonna.*

St. Philip is generally portrayed in the prime of life and beardless, or with only a slight beard.

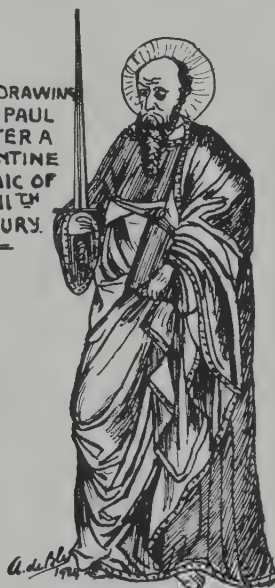
Save for the Crucifixion, no incident of Christ's Mission on Earth has so deep a significance as the Lord's Supper, or the Last Supper, as it is usually called in English. The French and Italian terms—of importance to visitors to European galleries—are "*La Cène*" and "*La Cenacola*," respectively. This great subject can be treated, indeed by some great artist-mystics, such as Giotto and Fra Angelico, has been treated, in two different ways, firstly as an historical event, in the course of which occurs the dramatic incident of the denunciation of the traitor, in which case it signifies simply the Passover meal: "Now the first day of unleavened bread, the disciples came to Jesus, saying unto Him: Where wilt Thou that we prepare for Thee to eat the pass-over?" (Matthew xxvi:22); secondly, as the mystic institution of the Eucharist, *after* the pointing out of Judas as the traitor: "And as they did eat, Jesus took bread and blessed and brake it, and gave it to them and said: Take, eat; this is my body. And He took the cup, and when He had given thanks, He gave it to them and they all drank of it. And He said unto them: This is my blood of the new testament, which is shed for many." (Mark xiv:22.) In the gospels of the first two evangelists, the denunciation of Judas precedes the institution of the Eucharist; St. Luke places it immediately after, while St. John refers neither to the Passover supper nor to the Eucharist. St. Mark and St. Luke, not being Apostles, were, of course, not present at the *Cenacola*, the twelve being Matthew, Andrew, James Major and Minor, both bearing the traditional resemblance to the Master, John, always next to Jesus, usually on His left leaning upon His bosom, Philip and Thomas, both as young men, Peter, old

*St. Anna, the Mother of Mary, was married twice before she espoused Joachim, the father of the Blessed Virgin, the first time to Cleophas, by whom she bore Mary, the wife of Alpheus, and mother of St. James the Less, Thaddeus and Joseph Justus; the second to Salome, by whom she bore another Mary who married Zebedee, a wealthy merchant of Galilee, and whose children were St. James Major and St. John the Evangelist.

FIVE OF THE MORE IMPORTANT APOSTLES



THIS DRAWING
OF ST. PAUL
IS AFTER A
BYZANTINE
MOSAIC OF
THE 11TH
CENTURY.



ST. PAUL, AS A MILITANT PROSELYTISER TO CHRISTIANITY, BEARS A SWORD IN A STRIKING POSITION, AND THE GOSPEL.

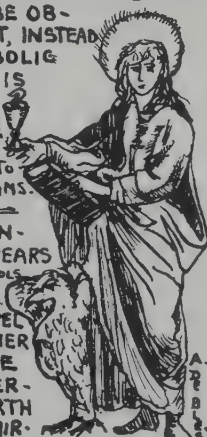
HIS SWORD, IN SUCH PICTURES IS SYMBOLIC OF HIS EARNEST FIGHT FOR THE DOCTRINES OF THE "MASTER".



ST. PAUL, THE APOSTLE. AFTER RAPHAEL.

WHEN ST. PAUL IS DEPICTED WITH THE POINT OF HIS SWORD DOWN, IT IS NO LONGER A SYMBOL. IT IS AN ATTRIBUTE AS THE INSTRUMENT OF HIS MARTYRDOM. IT WILL ALSO BE OBSERVED THAT, INSTEAD OF THE SYMBOLIC GOSPEL, HE IS BEARING, AS AN ATTRIBUTE HIS 'EPISLES' OR LETTER TO THE EPHESIANS.

ST. JOHN THE EVANGELIST HERE APPEARS WITH BOTH SYMBOLS AND ATTRIBUTES. THE EAGLE & GOSPEL ARE OF THE FORMER CLASS, WHILE THE CUP WITH THE SERPENT ISSUING FORTH REFERS TO THE MIRACULOUS HARMLESSNESS OF THE POISONED DRAUGHT HE WAS MADE TO DRINK BY THE EMPEROR DIOCLETIAN



ST. ANDREW IS ALWAYS RECOGNISABLE BY THE TRANSVERSE CROSS UPON WHICH HE IS BELIEVED TO HAVE SUFFERED MARTYRDOM. HE, LIKE ALL THE APOSTLES, ALSO CARRIES AN OPEN GOSPEL.



AS AN APOSTLE, AS DISTINCT FROM HIS FAME AS AN EVANGELIST, ST. MATTHEW BEARS AS HIS ATTRIBUTE, A PURSE, INDICATIVE OF HIS FORMER OCCUPATION AS A TAX-GATHERER.

THIS REPRESENTATION OF ST. PETER BY CARLO CRIVELLI SHOWS HIM AS THE HEAD OF THE ROMAN CHURCH, WITH THE PAPAL TIARA, THE PALLIUM, THE SCEPTRE-CROZIER. THE ROBES ETC. ARE THEREFORE ATTRIBUTES. BUT THE TWO KEYS ARE EMBLEMS ADOPTED ONLY IN THE EIGHTH CY.



with a curly short white beard, Bartholomew, Simon, Thaddeus (Jude) and Judas Iscariot.

It is the *event* of the Last Supper at the moment of the denunciation that is most commonly represented, for its inherent dramatic qualities could not help but appeal to the artists of old. The surprise, the questioning looks, the anger at the possibility of such unbelievable treachery, are all portrayed with a greater or less degree of emotion and dramatic vigor according to the mentality and technical powers of the artist. Giotto painted for the Refectory of the convent of Santa Croce in Florence, the first representation in Western Art, of the event of the Lord's Supper, and has chosen the actual moment of the denunciation when Christ is saying: "He that dippeth his hand with Me in the dish, that same shall betray Me." As it was necessary for this picturization for Judas to be close to Our Lord, and as it would have appeared offensive to the pious of early days to give the traitor precedence over the faithful apostles, Giotto placed him opposite the Saviour, alone on the near side of the table, a composition which remained as a model until Leonardo's infraction of the traditional rule, previously referred to. Again, as many, if not the majority, of the representations of the Last Supper were painted for refectories in monastic institutions, the scene was painted upon the wall running at right angles to the lines of tables on the floor, and as one long table on the far side of which Our Lord and the Twelve, with the exception of Judas, are seated, so that when the monks or nuns were at their meals, the effect was created of a "head-table" from which Our Lord and His immediate disciples presided over the company. Occasionally again, this great scene, at which the mystic foundation of the Christian religion was laid, is depicted shortly after the denunciation, and shows Judas preparing, or attempting, to escape from the room. In some pictures, Judas appears to be trying to hide the purse in his hand as though it contained the "thirty pieces of silver" only, whereas there was no need of concealment, for the traitor was officially the steward or custodian of the funds of the holy company.

Fra Angelico, in his series depicting the Life of Christ, in the Florence Academy, has painted two scenes, one of the Passover supper, the other of the Institution of the Eucharist. The first adheres to the general rules as described above, with all its movement and dramatic tenseness; the other is quite evidently devotional. Christ and His followers have all risen from the table; the Apostles are kneeling, while the Saviour presents the Host to St. John. Judas kneeling behind Our Lord seems to be watching for an opportunity to slip out of an open door nearby. Thus again is the traitor cleverly set apart from his fellows.

In a remarkably devout picture by the early Fleming, Dirk Bouts, formerly in the Church of St. Peter in the martyred city of Louvain, the Saviour

and His followers are grouped around a square table, four with Our Lord at the head facing the spectator, two at the foot with their backs turned, one of whom is quite evidently Judas, the other most probably Thomas, a youngish man with a beard; and three on each side. Two servants are in the room and two more look through a serving aperture in the wall. Bouts has chosen for his subject the moment when Christ holding the wafer in His hand is making His momentous announcement of the significance of the



THE LORD'S SUPPER BY THE 15TH-CENTURY FLEMISH PAINTER, DIRK BOUTS, IN THE NOW DESTROYED TOWN HALL OF LOUVAIN. JUDAS IS SEEN ON THE LEFT OF THE PAIR AT THE NEAR END OF THE TABLE

Bread and Wine. The scene is laid in a Gothic hall, with a tessellated pavement and contemporary furniture.

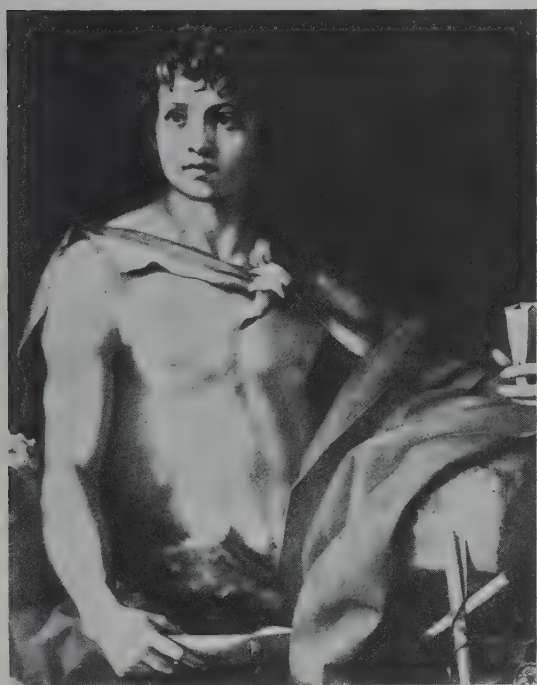
Justus of Ghent has depicted the ceremony of the Eucharist in a picture now in the Urbino Gallery, in which in addition to the Apostles there are a number of spectators who are not kneeling. Among them one can recognize the patron of the painter, Duke Federigo da Montefeltro, ruler of Urbino, in profile, from the famous portrait by Piero della Francesca, in the Uffizi Gallery in Florence. Here all are kneeling before the Master who is placing the Host in the mouth of one of them. Judas, richly dressed and coiffed with a turban, looks contemptuously upon the devout group and is moving toward the door. And it is the Duke of Urbino who pushes the traitor back with his outstretched hand! A characteristic bit of Flemish painting with its very "every-day" interpretations of even the most mystic and elevated events.

CHAPTER VII

ST. JOHN THE BAPTIST AND MARY MAGDALENE

I have brought together in one chapter these two saints of widely different character and significance for no other reason than that they are, outside the group of the Evangelists and Apostles, the two outstanding saints contemporary with the life of Our Lord.

St. John the Baptist is celebrated throughout Christendom as the patron of all who have been baptised, and, in art, holds a particularly important place both as patron of the cradle of the Renaissance, Florence, and as a witness to the divinity of Christ, which reasons account for his appearance in so many pictures of the Madonna and Child and of Holy Families in galleries all over the world. He is the only saint whose *birthday* (June 24th) is cele-



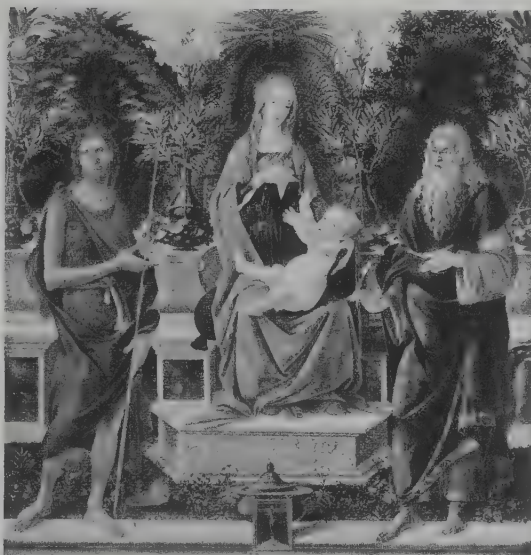
ST. JOHN THE BAPTIST AS A YOUTH IN THE DESERT; THE FAMOUS PICTURE BY ANDREA DEL SARTO, IN THE PITTI PALACE IN FLORENCE

brated as a Feast-day, like those of Our Lord and His Mother. All other Saints are remembered on the day of their *death*.

The representation of St. John the Baptist in art is practically constant, although in quite late works and occasionally in Spanish paintings, he is garbed with a richness which is ill-suited to his character and mission, and can only be attributed to the excessive extent to which hero-worship of the Saints was carried in the Iberian peninsula.

His correct dress, whether as a child, as he appears in so many lovely Madonna pictures by Raphael and the Umbrians, or as a man, is a camel-hair tunic, very short, with another garment thrown

over it as a cloak. It is this cloak which in late pictures is painted as a richly embroidered mantle. The camel's-hair tunic is always there. He is drawn as tall and emaciated, sometimes with, sometimes



THIS FINE BOTTICELLI MADONNA *in trono* SHOWS ST. JOHN THE BAPTIST WITH A SLIGHT BEARD, AND ST. JOHN THE EVANGELIST —EXCEPTIONALLY—AS AN OLD MAN (SEE PAGE 46(d))

without, a beard, even by the same artist, as in the case of two great Enthroned Madonna pictures by Botticelli, one in the Berlin Museum, the other at the Florence Academy. Titian, who of course comes late in the history of Italian art (1477-1576), has painted the Fore-runner as a man of splendid physique, and powerful, handsome features, almost nude, a magnificent picture and probably more like the subject's real type than the more ascetic mystical representation of the earlier artists. St. John the Baptist as the Fore-runner, is, so to speak, the link between the Old and the New Testament, the last Prophet of the former, the first Saint of the latter. It was his mother, the elderly Elisabeth, wife of priest Zacharias, still older than herself, who was exalted to a miraculous motherhood, that her son who was to be called John, might "make ready a people prepared for the Lord," and who first recognised the divinity of Christ. Mary having been informed by the Archangel Gabriel, of her glorious destiny, learnt from the same divine messenger that her kinswoman, Elisabeth, had also "conceived a son in her old age" (Luke 1: 36). So she "went into the hill country with haste . . . and entered the house of Zacharias and saluted Elisabeth. . . . And she (Elisabeth) spake out with a loud voice . . . and said whence is this to me that the Mother of my Lord should come to me" (Luke 1: 39-43). It was then that Mary said "My soul doth magnify the Lord," that ringing *Magnificat* which is the shining light of all arts: painting, poetry and music, the great cry of exultation that she, this lowly girl, was to give to the wait-

DIFFERENT ASPECTS
OF ST. JOHN THE
BAPTIST AS SEEN BY
THE GREAT MASTERS



1) St. John the Baptist in the Desert, in the Louvre, attributed to Raphael, but not considered to be his, by modern critics. 2) St. John, as the patron of Henri de Werl, Provincial of the Minorites in Cologne, by Peter Cristus (c. 1415-1472) the early Flemish Master (see page 67). 3) Three scenes from the life of John the Baptist, by Roger van der Weyden (1400-1464), in the Berlin Museum. To the left is the Birth of the "Forerunner;" in the middle, the Baptism of Christ; and then, the Decapitation. 4) The "Man who came before," the Baptist, as that greatest of late Italian masters, Titian, saw him. This picture, now in the Venice Academy, is one of the finest things ever accomplished by Titian, who painted it when about 80 years of age. 5) St. John the Baptist performs his chief mission on earth, by baptising Jesus in the River Jordan. Note the Almighty and the Holy Ghost in direct line over the head of the Saviour. This picture, formerly in the Weber Collection in Hamburg, is by the anonymous Master of St. Severin (early 16th century), so-called from his best-known pictures being in the church of that name in Cologne.

ing world its Messiah. The "Salutation of Elisabeth" or "the Visitation," as it is most frequently called, is one of the favorite subjects in Sacred Art on account of the beauty of the human sympathy



RAPHAEL'S CELEBRATED "MADONNA WITH THE BLUE DIADEM" IN THE LOUVRE. THE LITTLE ST. JOHN IN ADORATION BEFORE HIS DIVINE KINSMAN IS ONE OF THE MOST EXQUISITE CHILDREN IN ART

expressed by the visit of the younger woman to her elderly kinswoman of whom she had just heard so wonderful a story, and of the mystic significance of Elisabeth's instinctive recognition of the greater destiny of Mary's Son.

The Baptist is almost invariably recognisable by his camel's-hair garment, his comparative youth, his emaciated frame, and his thin "reed cross," a long reed wand with a small cross at the end. To this cross, or floating beside the Saint, is generally a pennant or scroll bearing an inscription. The commonest forms are "*Ecce Agnus Dei*" (Behold the Lamb of God), and "*Vox clementis in deserto*" (The Voice of the Merciful in the desert). He also is given a cup, and is frequently accompanied by the Lamb, as in a fine picture dated 1438 by the *Maître de Flémalle*, now in the Prado at Madrid, of John the Baptist standing behind the donor, a Reformed Franciscan monk, Henri de Werl, Provincial of the Minorites in Cologne. This picture and its companion also in the Prado, representing St. Barbara, are the wings of a lost altar-piece by Jacques Daret, the master of the Flémalle altar-piece.

The most important incident of the mission of St. John the Baptist whence, of course, he drew his name, was the Baptism of Our Lord, who standing

in water almost to his knees, receives the first sacrament of the Church at the hands of the Messenger. The almost universal picturisation of this ceremony shows the Almighty, or a Hand or pair of Hands, and the Dove of the Holy Spirit, directly in line above the head of the Saviour. Some typical representations of the Baptism of Christ as rendered by artists of various schools are illustrated in Chapter XII and Plate XXI.

Another favorite subject from the life of the Fore-runner is his sojourn in the desert. It is in that aspect that Titian painted the picture mentioned above. Raphael painted him as a beautiful boy, seated on a tree trunk, while the curious Flemish painter Geertgen tot Sint-Jans (Gerard de St. Jean) presents him—in a picture now in Berlin—seated on a ledge of stone, clad as a hermit, in an attitude of profound meditation with the Lamb crouched beside him. The scene is a distinctly fertile desert, with lovely trees and a winding stream probably in the neighborhood of Haarlem in Holland where the artist resided at the monastery of St. John the Baptist, whence he derived the name under which he is known.

The child St. John is another very popular subject in art, particularly in pictures of the Madonna and Child which come under the heading of the *Mater Amabilis* or Loving Mother, described in Chapter V. Nearly all Raphael's pictures of the



ST. JOHN THE BAPTIST IN THE DESERT, BY THE CURIOUS HAARLEM PAINTER, GEERTGEN TOT SAINT-JANS (FIFTEENTH CENTURY), IN THE BERLIN GALLERY (SEE ABOVE)

FURTHER
PICTURES OF
THE BAPTIST,
AND MARY
MAGDALENE



1) St. John the Baptist in the Desert. A print by the Paduan engraver, Giulio Campagnola (1482-1514). This is one of the rare interpretations in which the camel's hair garment is absent. (Courtesy of Kennedy and Co.) 2) The Magdalene at the moment of Christ's appearance to her in the Garden, the episode known as the "*Noli me Tangere*" (see page 69). This picture is by Lorenzo di Credi, and hangs in the Louvre. 3) A fine picture of the Holy Trinity with the Magdalene and the Baptist, attributed to Botticelli, but unquestionably the work of Botticini (1446-1498). 4) Titian's famous "*Noli me Tangere*" in the National Gallery. While this work is remarkable from the standpoints of technical mastery and in drawing, color and composition, it lacks the reverent feeling of the earlier painters, *e. g.*, even the affected picture by Lorenzo di Credi, illustrated above. This is a fault of all sacred pictures of the Italian schools bordering on the 17th century and the decadence. 5) St. Mary Magdalene, by Carlo Crivelli (1435-after 1493), in Berlin. Note the curious form of the Pyx, and the rich costume (see page 72).

Madonna and Child, such as the "Belle Jardinière" in the Louvre, and the Madonna with the Goldfinch, as well as numerous compositions by other painters, particularly Fra Bartolommeo and Andrea del Sarto, picture the two children, the little St. John as a beautiful child a little older than the Infant Jesus. The incidents relative to the death of St. John the Baptist have frequently been represented, their dramatic qualities rendering them specially appealing to the later Italians, and 16th Century Flemings.

As Patron Saint of the City of the Lilies, the Baptist is present as an attendant in almost all Florentine pictures of the Madonna *in trono* painted by Florentine artists, and although his death, according to tradition, took place about two years before the Passion, he is sometimes introduced into pictures of the Lord's Supper, when they belong to the devotional class representing the institution of the Eucharist. Statues of St. John the Baptist are found in the baptisteries of a large majority of Catholic churches.

* * *

St. Mary Magdalene, the first penitent to receive the forgiveness of the Saviour, stands almost alone among the Saints on account of her communion with Our Lord. She remains ever a shining beacon, a living hope for all dissolute livers to "go and sin no more." She was the sister of Martha and Lazarus, who was first a soldier, then the first bishop of Marseilles, he whom Jesus raised from the dead. Her second name was derived from that of her castle Magdalon, near Magdala* on the Sea of Galilee. It is said that their parents were of royal, or at least noble, blood, and Martha and Lazarus both lived in righteousness. But Mary who was very beautiful led such a dissolute life that she was known as "The Sinner." But finally her sister persuaded her to meet our Lord at her, Martha's, house, and as He spoke, Mary Magdalene became converted, and learning that the Master was to attend a feast in the house of Simon the Levite, she went there "and stood at His feet weeping, and began to wash his feet with tears, and did wipe them with the hair of her head and kissed His feet, and anointed them with the ointment" (Luke vii:38). The ointment box of alabaster called a *Pyx*, which Mary took with her to the house of Simon, is her own distinctive attribute in Art. This scene has been painted very frequently, being a special favorite with artists of the later Italian and Flemish pictorial periods, because it allows so much room for the rendering of gorgeous architecture and garments, both out of harmony with the spiritual significance of the event, and utterly wrong from the chronological standpoint. Paul Veronese and the other 16th Century Venetians, as well as Rubens and Van Dyke and their fellow-Flemings were particular

offenders in this direction. Our illustrations show how the Veronese and Titian interpreted the "Feast at the House of Simon the Levite" at which Our Lord instituted, so to speak, the principle of Divine



ST. MARY MAGDALENE, BEFORE HER REPENTANCE, AT THE HOUSE OF HER SISTER, MARTHA OF BETHANY, LISTENING TO THE WORDS OF CHRIST WHICH MADE HER RENOUNCE HER LIFE OF SIN AND LUXURY (SEE OPPOSITE COLUMN). THIS PICTURE IS BY TINTORETTO, AND HANGS IN THE MUNICH GALLERY

forgiveness in contradistinction to the Old Testament doctrine of a God of Punishment for unatonable sins. (See Chapter XII.)

St. Mary Magdalene is represented in Art in several characterisations. 1) As the dissolute woman, given to all the pleasures of the world, that she was prior to her conversion and pardon, and also in the successive phases of remorse which culminated in her historic act of penitence. 2) As a participant in the drama of the Passion, as one of the women who went to the sepulchre on the third day ("the first day of the week," Luke xxiv:1) and finding not the body of Our Lord, returned and announced the Resurrection to the eleven Apostles, and what they had heard from the lips of the "two men in shining garments" (Luke xxiv:4) who had appeared to them by the side of the sepulchre. 3) At the moment of the appearance to her of Christ, in the garden, on the day of His Resurrection, the subject known as the "*Noli me tangere*" (Touch me not) from the verse of the Gospel of St. John xx:17: "And Jesus said unto her, Touch me not; for I am

*The name of this place was not Magdala, as it is called in the Bible (Matthew xv: 39), but Magadan. Its Arab name is "*El Mejdal*," whence the incorrectly translated "Magdala."

not yet ascended to my Father. . . ." This beautiful episode is always treated in a traditional manner with none present but the Saviour and the grieving Penitent.



ST. MARY MAGDALENE IN THE DESERT, BY TIMOTEI VITI OF URBINO, IN THE BOLOGNA GALLERY. NOTE THE LONG HAIR UNDER HER CLOAK, AND HER DISTINCTIVE PYX, OR OINTMENT BOX, AND BOOK. THERE IS NO SKULL, WHICH IS UNUSUAL IN HERMIT PICTURES

Then 4) Mary Magdalene is represented as a recluse in the desert where for thirty years she did penance for the sins of her past life. The legend relates that she fasted so assiduously and so mortified the flesh in other ways that she must have perished had not the Angels ministered unto her. And that during the last few years of her seclusion, she was daily borne up to Heaven, or as it sometimes related, to the summit of a high mountain, in the arms of the divine messengers, to hear the beautiful music and see "the glory and the joy prepared for the sinner that repenteth." And there it was in the solitude of the wilderness, comforted only by the divine promise of pardon for the past, that she passed away, though according to other legends she died "within the walls of a Christian Church after receiving the Sacrament" from the hand of St. Maximin, one of the seventy-two disciples, who had baptised her and her sister, Martha, and their brother, Lazarus, later Bishop of Marseilles.

All these aspects refer either to her historical or her legendary life, and must be classed under the heading of *Narrative* pictures. Other narrative pictures in which she appears are 1) Christ at the

house of Martha of Bethany, where the Magdalene first was moved to repentance by the words and bearing of Our Lord. 2) The raising of Lazarus. 3) The Crucifixion, in which she is frequently shown with her arms round the shaft of the Cross, as in the devotional Fra Angelico crucifixion in the Metropolitan Museum. 4) The Deposition, the taking down of the Saviour's mortal remains from the Cross. 5) With the Virgin Mary, Mary Cleophas and Mary Salome at the sepulchre.

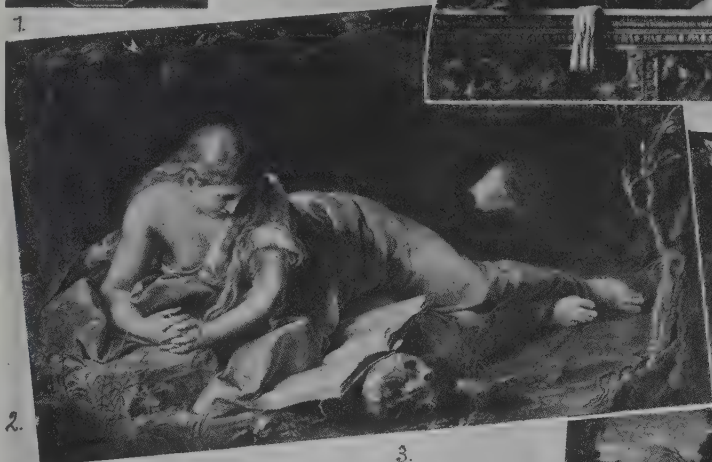
Devotional representations of the Magdalene depict her as the Patron Saint of frail and penitent women, and of Provence and Marseilles in France, or as the Repentant Sister in the Desert. The former characterisation permitted the artist of early days to give free rein both to his vivid imagination and to his love of painting gorgeous dress-fabrics, for they all remembered, in those days of intense feudalism, that Mary Magdalene was a princess, or, at least, of noble rank, to whom sumptuary laws meant nothing, and whose dress therefore must be splendid. A curiously feudal sentiment of awe for the nobles and all and every thing that pertained to that privileged class was also largely responsible for the tremendous wave of enthusiasm with which the Magdalene was adopted as a favorite saint throughout the awakening Europe of pre-Renaissance days. The very fact that she had been a sinner seemed to bring this noble lady "*la très sainte demoiselle pécheresse*" nearer to human level than were most of the saints, and particularly did those who led dissolute lives themselves



ST. MARY MAGDALENE, RICHLY DRESSED, WITH A "DESERT" BACKGROUND, HOLDING HER PYX, FROM A PICTURE BY THE FLEMING, JAN VAN SCOREL (1495-1562) IN THE RIJKS-MUSEUM, AMSTERDAM



THE
MAGDALENE AS
PATRONESS
AND IN SOME
LATE NARRA-
TIVE PICTURES.



1) A picture by Spinello Aretino (1333-1410), one of the later Giotteschi, in the Metropolitan Museum. It will be found described on page 73. 2) The famous "Reading Magdalene" by Pompeo Batoni (1708-1787), in Dresden. The skull and the book and the pyx (to the left behind her) should be noted. 3) Another late picture of the Magdalene in the Desert, by Ludovico Cardi da Cigoli (1559-1613) in the Pitti Palace in Florence. 4) *Pietà*, by Carlo Crivelli, in the Vatican. Note the strained expression of agony on all the faces, and the reverent attitude of the Magdalene as she holds the hand of Jesus in both of hers. A picture almost exactly similar to this one is in the Metropolitan Museum in New York. 5) "St. Mary Magdalene attended by the Angels" is the subject of a dramatic picture by Guercino (1590-1666) in Florence (see page 70). 6) St. Mary Magdalene, stricken by remorse for her sinful life, casts away her jewels, as she kneels at the feet of Jesus. This famous picture by Paul Veronese is in the National Gallery (see page 69).

prefer to address their prayers to one who would understand their sentiments and temptations, and who could better translate them to Our Lord, than to those other saintly women who had suffered martyrdom in defence of their faith and their chastity. These seemed too far away from the would-be penitents, but Mary Magdalene in spite of her high



THE MAGDALENE (RIGHT) WITH ST. MARGARET, AS PATRONESS OF THE WIFE AND DAUGHTER, RESPECTIVELY, OF THE DAUGHTER AND WIFE OF THE DONOR. THIS "PORTINARI ALTAR-PIECE" BY HUGO VAN DER GOES (1405-1482) IS IN THE UFFIZI GALLERY (SEE OPPOSITE COLUMN)

rank was, by their common sin, brought nearer to them.

It must be remembered that the middle of the thirteenth century in Europe was dominated by a fear-inspired "wave of penitence," expressed by innumerable pilgrimages to Rome, rigorous penances imposed by the clergy both on themselves and on the members of their flocks, and the institution of ever severer regimes in monastic establishments. And it was right on the crest of this wave that news came of the discovery of the early remains of Mary and her brother, the Bishop Lazarus, at a place now

called St. Maximin after the disciple who had baptised them.

In Flemish and German pictures where it was almost customary to depict female saints in the richest satins, velvets and brocades, naïvely presenting them as *ipse facto* "of the Noble Class," the Magdalene is invariably thus portrayed. In the famous Portinari Nativity, by Hugo van der Goes, now in the Uffizi Gallery, the right wing presents the wife and small daughter of the donor, Tommaso Portinari, great-grandson of Folco of the same house, whose daughter, Beatrice, was rendered immortal by Dante's beautiful love for her. The little girl is placed under the protection of St. Mary Magdalene, who is standing sumptuously garbed behind the devoutly-kneeling child. She seems lost in contemplation and is holding in her right hand her alabaster ointment-box. In a curious picture by Jacob Cornelisz of Amsterdam, dated 1507, representing Christ appearing to the Magdalene in the Garden, she is still more richly dressed in semi-royal costume, but with her traditional blond hair falling loose from the elaborate head dress affected by women of high stations of the time. Her Pyx is standing beside her on the ground, a handsomely decorated vase. Our Saviour is portrayed holding a spade in his left hand! His right hand is placed upon the head of the woman, which hardly fits in with the version of St. John: "Noli me tangere" quoted above.



JACOB CORNELISZ (1470-1533) OF AMSTERDAM, PORTRAYS THE MAGDALENE AS A RICHLY-DRESSED PRINCESS IN HIS "Noli me tangere," IN THE BERLIN GALLERY (SEE ABOVE)

Carlo Crivelli, again, depicts the Penitent in gorgeous raiment, with her bosom uncovered, her long hair falling to her knees, and holding on her hand bent back, an ointment box, in the form of a drinking mug with a richly embossed lid!

In Mantegna's splendid Madonna and Child with the Baptist and the Magdalene, in the National Gallery, she is clad in the red tunic which is her color, expressing her great love, covered by a blue mantle for constancy. Her beautiful face is uplifted toward Heaven, with an expression of profound faith. In her right hand she holds a small pyx. This is one of the loveliest representations of St. Mary Magdalene that I have ever seen. Luca Signorelli shows her looking almost shamefacedly downwards at her pyx, while St. Catherine of Siena, bearing a lily, appears to be comforting her. An interesting votive picture in the Metropolitan Museum portrays Mary Magdalene seated on a back-less throne, in a grey-green tunic covered by a brilliant scarlet mantle, with a hood, under which her hair is this time confined. She holds in her left hand a crucifix, and in the right, her ointment box, while four charmingly-painted musician angels are lined up on each side of her. At her feet are kneeling the donors, tiny hooded figures representing Friars of the Misericordia Fraternity as the Pyxon their shoulders indicates (see Plate XXIII).

But apart from her more or less artificial role as patroness, Mary Magdalene has been painted innumerable times in one of her two most interesting epochs, that of her sojourn as a penitent recluse in the desert. In this aspect she appears either nude, covered only by her long hair, or scantily clad in a garment of camel's hair, similar to that of St. John the Baptist. A picture by Raphael's first master, Timoteo Viti of Urbino, now in the Bologna Gallery, depicts her as a very beautiful and very young girl with bare feet, but otherwise completely covered by a crimson cloak over a camel's-hair garment. The desert in which she is standing is represented by some high crags and a cave in the background, while on the ground near her feet are a cross, a skull—the attribute of all desert hermits—and her ointment box standing on a closed Gospel.

Again the famous Donatello statue in Florence shows her standing nude, very tall, extremely emaciated and covered to her knees with long flowing hair. She bears no attribute but the general appearance of the statue and the long hair immediately fix for us the identity of the subject.

She is painted nude, only partially covered, by all those artists of the early decadence to whom painting for its own sake bore more interest than for what it could express. In such figures they could not only exhibit their skill in limning the "female form divine," but also in imprinting upon the face and general attitude of the Magdalene the dramatic sorrow and penance which she had imposed upon herself. Many of these, due to the brushes of such men as Rubens, Guido Reni, Ludovico Cardi,



ANDREA MANTEGNA'S SPLENDID MADONNA WITH THE BAPTIST AND THE MAGDALENE, IN THE NATIONAL GALLERY, BETRAYS A REVERENCE WHICH IS NOT ALWAYS SO APPARENT IN PICTURES OF THE GREAT PENITENT (SEE OPPOSITE COLUMN)

Furini, are depicted sitting upon a rock, while others such as the so-called *Correggio Magdalene** in Dresden and the other far more beautiful Batoni picture in the same gallery, are lying at full length on the ground, buried deep in the study of the Gospel. These are often called "Reading Magdalenes." The ointment box and the skull are always present in these desert pictures, and generally a crucifix.

CHAPTER IX

OF THE FATHERS OF THE LATIN AND GREEK CHURCHES

If the Evangelists hold a special place in the established hierarchy of the Church because they set down in writing the Life and Doctrines of Our Lord, the Doctors of the Church again are given precedence over other saints, because it was they who not only interpreted the gospels for us, but also produced what we might call a working order of procedure for the systematic worship of what was in their day still a new, and more or less loosely-constructed, religion. The interpretations they set forth and the articles of faith they evolved are in force even now, and while this century of ours is one of scepticism and discussion, we must not forget when we gaze upon the pictures of the old masters that the Fathers or Doctors of the Church were so

*Giovanni Morelli definitely and incontestably denies the authenticity of this picture as a Correggio. It bears none of the characteristics of the Parmese Master. According to Morelli it is a copy of a lost Correggio by the late 17th Century Dutch painter, Adrian van der Werff.



1) A Crucifixion, by Lorenzo Vechietta (1412-1480) of Siena, with the half-figures of the four Doctors issuing from clouds around the Cross. Immediately to the left of the Cross is St. Paul. (Courtesy of the Kleinberger Galleries.) 2) Leonardo da Vinci's famous unfinished St. Jerome in the Desert, now in the Vatican. Note the action of the great Hermit-Doctor, about to beat his breast with a large stone, and the remarkably dramatic lion in the foreground. 3) St. Jerome as a Cardinal (see page 79) in his cell at Bethlehem, with the translations of the Bible with which he is credited: Greek, Latin, and Hebrew. He is seen drawing the thorn from the foot of the lion, which act is one of the causes of the King of Beasts being his attribute. This illustration is from a woodcut by Albert Dürer, from an old book printed in Basle in 1497. (Courtesy of O'Malley's Bookstore, New York.) 4) The Four Doctors in attendance upon the Madonna and Child, by Moretto of Brescia, in the Städel Institute, Frankfurt. Reading from left to right, they are SS. Ambrose, Gregory, Jerome and Augustine. 5) St. Jerome in the Desert. A sketch by Giovanni Contarini (1549-1605) in the Brera in Milan. 6) "St. Jerome in His Study," in the National Gallery, where it is attributed to Giovanni Bellini. Berenson, however, rightly gives this work to Giovanni's pupil, Vincenzo Catena, whose style is clearly apparent throughout. 7) St. Jerome kneeling, with the Bishop of Florence, St. Zenobio, at the foot of the Madonna and Child. In the background, behind St. Jerome, are scenes from his real and legendary life. This well-known picture by Mariotto Albertinelli (1475-1520) is in the Louvre.

highly venerated for their learning and their profound faith that their interpretations of the actions and sayings of Our Lord were looked upon as divinely inspired, and the judgment of their authors as infallible.

The Doctors of the Church are divided into two groups, the Fathers of the Latin Church, ST. JEROME (d. 420 A. D.), ST. AMBROSE (d. 437 A. D.), ST. AUGUSTINE (d. 430 A. D.), and ST. GREGORY (Gregory the Great), who died in 604 A. D.—and those of the Greek Church—ST. JOHN CHRYSOSTOM, meaning Golden Mouth, who died in 407 A. D.; ST. BASIL the Great, whose mother and father, two brothers and sister, were all noted for their piety and were canonised (d. 380 A. D.); ST. ATHANASIUS (d. 373 A. D.), author of the long Creed bearing his name, who never appears in art except as one of the group of Greek Fathers; and ST. GREGORY NAZIANZEN, who like St. Basil had a number of saints in his family, including his parents and two sisters. He was the intimate friend of St. Basil, with whom and Julian the Apostate he studied at Constantinople and Athens. He died in the year 390 A. D.

The Greek Fathers, who preceded the Latin Fathers, and were indeed their teachers, are seldom found in what we call modern Western Art, that is to say, works produced since the 13th Century, or even since the final rupture in 1054 A. D. between the Roman and the Greek (Byzantine) Churches. Mrs. Jameson says that we may conclude that any picture exhibiting the Greek Fathers with their famous disciples must have been executed under Byzantine influence, but surely we can not apply that somewhat dogmatic statement to the Fra Angelico figures in San Lorenzo Chapel in the Vatican. However, "*Il Beato*" only introduced St. Athanasius and St. John Chrysostom, as representing the four Greek Fathers, the places of the other two being taken by St. Leo the Great, who by his personal intercession saved Rome from destruction at the hands of Attila the Hun, and St. Thomas Aquinas, "the Angelic Doctor," the Dominican orator and theologian, who composed the Office of the Sacrament as it is still used today. His inclusion in the group is due to his high rank as a Dominican—next after the founder and patriarch of the Order—and the veneration in which he was held by the painter, a Dominican himself, who created the picture for a Pope who held the preaching friars in particular esteem.

In the rare pictures where the eight Doctors are grouped together the Latin Fathers should be distinguishable from their Greek teachers by their mitres. Greek bishops wear no head-dress at all, except St. Cyril, who is often included in a group of the Greek Fathers, and who wears a hood falling over his shoulders, the front of which is decorated with a cross. St. Cyril was Bishop of Alexandria from 412 to 444 and was the most earnest opponent of Nestorius, the "heretic" (see page 13). The Greek

Fathers, again being given no distinctive emblems or attributes in Byzantine or Greek art, can only be identified definitely if, as is usually the case, their names are inscribed above their heads, generally on the rim of the nimbus.

So much for the Greek Fathers. Now let us pass on to those venerable prelates who occur so frequently, either as a group or as separate figures in Italian works of all periods since the Proto-Renaissance. There is no space for the usual description of their lives and characters, nor does such come within the true scope of this book. All I shall endeavor to effect is to show how they are represented in Art, with a succinct note as to the meaning of this rendering or that emblem. All biographical and legendary information may be found in Mrs. Jameson's exhaustive treatise: "Sacred and Legendary Art."

In devotional pictures when the Four Latin Fathers are grouped together, St. Jerome is shown either as a very old man, with a bald head, semi-nude, a hermit in the wilderness, with his book and writing implements, and accompanied by a lion,* or in the scarlet robes of a Cardinal, although cardinal priests as a class did not exist until three centuries after his death, a curious but studied anachronism.** St. Jerome also has, as an emblem, the model of a church on account of his strenuous labors in support of the Faith, of which he will always live as one of its great lights.

St. Ambrose, the great orator and statesman, bishop of Milan, wears his episcopal robes and carries a scourge in his hand. Or a beehive is placed near him, in token of his remarkable eloquence, of which bees are the symbol. Again he is seen sometimes bearing human bones in his hand, on account of the miraculous vision which led him to the burial place of two early martyrs, SS. Gervasius and Protasius.

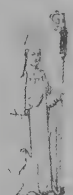
St. Augustine, also in episcopal robes, should have a flaming heart as his attribute, but is usually without it, and is therefore difficult to distinguish from other bishops, except from the "context" of the picture, such as when the other doctors are all

*Mrs. Jameson says that St. Jerome can be distinguished from St. Mark because the Lion emblem of the latter is "generally winged," whereas that of the Latin Father is not. (Sacred and Legendary Art, Vol. I, p. 147.) This, however, is an error, for the lion of St. Mark is but rarely winged when the emblematic beast accompanies the saint. It frequently is in very early art, before the symbol was replaced by the Evangelist in human form (see Chapter VII).

**St. Jerome, though the most eminent of the four Doctors, was the only one who occupied no high rank in the hierarchy of the church, an honor which he had steadfastly refused. Therefore, those who ordered paintings to be executed in honor of these learned men, caused the greatest of them to be dressed in the habits of a cardinal, thus placing him higher than the two bishops, Ambrose and Augustine, who were his contemporaries. St. Gregory, who was a pope, lived nearly 200 years later. Another reason that has been advanced for the strange anachronism of the cardinal's hat is that St. Jerome performed at the court of Pope Damasus the identical services that later were performed by cardinal-deacons. In Venetian pictures, St. Jerome wears a scarlet cloak coming up over his head like a hood. (Plate XXIV.)



SS. AMBROSE
AND AUGUSTINE
AMONG THE
EARLY MASTERS



- 1) St. Augustine, with his mother, St. Monica, standing behind him, in a picture by Francia in the Bologna Museum.
- 2) This interesting work by Carlo Crivelli, in the Berlin Museum, is fully described on page 82. The picture was painted for the Franciscan order, as is apparent from the fact that except for the two Doctors, Ambrose and Augustine, and St. Peter, all the other saints, SS. Francis, Bernardino of Siena, and Louis of Toulouse (as a bishop) all belong to the Seraphic Order.
- 3) St. Augustine, by Botticelli, in the Ognissanti Church in Florence (see page 83).
- 4) "The Dream of St. Augustine," by Garofalo, in the National Gallery (see page 83). Behind the "Doctor of Grace," who is engaged in writing his famous *Discourse on the Trinity*, stands St. Catherine, patroness of scholars. In the distance, by the shore, is St. Stephen, of whom St. Augustine wrote an eulogy, while above are the Madonna and Child with attendant angels.
- 5) The "Disputa": St. Augustine, discoursing upon the Trinity to SS. Lawrence, Dominick and Francis (all standing), and SS. Sebastian and Mary Magdalene. Note the symbolic Trinity in the centre at the top of the picture, which is by Andrea del Sarto, and hangs in the Pitti Palace.
- 6) St. Ambrose, with the Baptist in attendance upon the Virgin and Child, by Ambrogio Borgognone (c. 1440-1523), in Berlin. Note the scourge with three thongs, thrice knotted, lying at the feet of St. Ambrose, and the Y-shaped *pallium*, which he wears over his chasuble as Primate of Northern Italy.

present with their emblems or attributes clearly defined, or when he is accompanied by his splendid mother, St. Monica, dressed in a black habit with a white or grey coif as the first nun of the Augustinian Order. Or again when there is some inscription near him, either the name of one of his books, such as his "Discourse upon the Trinity,"* or his "Confessions," or some phrase relating to his real or legendary career, particularly the famous "*Tolle lege*" (Take and read) which brought about his conversion. Occasionally also one finds a scroll inscribed "*Te Deum*," which chant was composed for St. Augustine's baptism, at the hands of St. Ambrose, in the latter's church at Milan, and was sung alternately by the new convert and his sponsor as they walked slowly up the nave to the altar. In a picture by Carpaccio, at the Brera Museum of Milan, St. Augustine holds

then St. Gregory in papal robes and tiara, the triple crozier, and an open book, but no dove; then St. Jerome as a Cardinal with one of the weirdest lions in art, quite small, and sitting like a dog at his feet; and finally St. Augustine without a book, dressed in his episcopal robes, and holding a flaming heart in his left hand. The name of each one is inscribed in Latin in large gothic letters beneath the figure, without the title "*Sanctus*." We illustrate this naïf panel here, by courtesy of the Ehrich Galleries.

In the great Coronation of the Virgin by Giovanni d'Alemagna and Antonio Vivarini, in the Venice Academy referred to in Chapter VII, the Doctors are seated behind the Evangelists at the foot of the throne, St. Jerome in a scarlet cloak and hood with his model of a church, and St. Gregory as a Pope



THE FOUR DOCTORS OF THE LATIN CHURCH BY AN ANONYMOUS MASTER OF THE FRENCH SCHOOL OF AVIGNON.
(Courtesy of the Ehrich Galleries)

a scourge which should not be his attribute at all, but that of his senior, St. Ambrose.

The last of the Latin Fathers, St. Gregory, is always recognisable by his papal robes and tiara. His particular emblem, however, is a dove near his ear, again a symbol of inspired eloquence. Mrs. Jameson tells us that he was the last pope to be canonised, but there were eight more papal saints who came after him: SS. Martin (655-658), Agatho (679-682), Leo II (682-683), Gregory II (715-731), Leo IV (847-855), Leo IX (1049-1054), Gregory VII (1073-1085), and Peter Celestine V (1294-1294).

Let us now take a few examples of the pictures which portray the Four Doctors of the Latin Church in their devotional aspect. One of the most interesting to my mind is the ingenious panel (above) of the School of Avignon in France, painted at the time when that city was the seat of the Papacy. The four are standing in a row, independent of each other, all clad in their ceremonial robes; first—from left to right—St. Ambrose as a Bishop with a gospel but no other distinctive object;

behind (to the left in the picture) SS. John and Mark, respectively, while St. Ambrose, carrying two human bones, and St. Augustine, both in episcopal robes, are behind (to the right in the picture) SS. Matthew and Luke, respectively. In the Louvre there is an interesting canvas by Pier-Francesco Sacchi of Pavia who worked between 1512 and 1526 in Lombardy and Liguria (Genoa). It represents the Four Doctors seated round a white marble table under a richly-decorated portico. Beside each of them is one of the symbols of the Evangelists, the Eagle of St. John near St. Augustine, St. Luke's Ox close to St. Gregory, the Angel of St. Matthew with St. Jerome, and the winged lion of St. Mark by the side of St. Ambrose, who is paring a quill. In front of the latter is the scourge which refers either to the Milanese patriarch's daring disciplining of the Emperor Theodosius, or to his successful fight against the Arian "heretics" in Italy, culminating in the triumph of the Trinitarians. When the scourge has three thongs or three knots, this is its usual significance. Guido Reni and Rubens and numerous other artists of the later periods have painted the Four Doctors, but the fervor of the primitives and their immediate successors had gone, and it was quite evident that

*The actual inscription which our readers will find in pictures is, of course, in Latin: *De Trinitate*.

SOME MORE WORKS POR-
TRAYING THE FOUR DOC-
TORS, PARTICULARLY
ST. AUGUSTINE



1) Raphael's famous "DISPUTA" in the Vatican, in which the Doctors can be recognized seated two on each side of the altar. 2) Madonna, with SS. Augustine and Jerome—as a Venetian Cardinal—at the foot of the great throne (see page 82). The fine picture is by the Ferrarese, Cosimo Tura (c. 1430-1495), and hangs in the Berlin Museum. 3) St. Ambrose admonishing the Emperor Theodosius. Note the beehive. 4) SS. Augustine and Jerome, the latter bearing in his hand a model of a church, by Carlo Crivelli, in the Vatican. 5) Cosimo Tura's famous St. Jerome, in the National Gallery. Note the head-dress (see page 75, footnote. * *). 6) The "Madonna del Baldacchino," in the Pitti, in Florence, one of Raphael's best-loved Madonnas *in trono*. The Saints gathered around the steps of the throne are Peter, Bruno (see page 124), James Major, the apostle, and Augustine, the Doctor of Grace.

the technical possibilities of the subject had the greatest appeal for those who, like Rubens, depicted this subject on large canvases. One of his interpretations, however, is worthy of notice; it shows the Four Doctors consulting each other while angels are holding aloft their attributes.

Now in addition to these groups of the Four Doctors, each one frequently occurs by himself in devotional pictures, either enthroned as the special patron of the church in which it is hung, or as one of a miscellaneous group accompanying the Madonna and Child. St. Jerome, by far the most popular of the four, appears in such works, as described previously, either in the robes of a Cardinal, or as a semi-nude hermit, as in the "Meditation on the Passion" by Marco Basaito (but attributed to Vittore Carpaccio),



MADONNA AND CHILD, WITH SS. JEROME AND GREGORY, BY PINTURICCHIO, IN THE LOUVRE (SEE BELOW). NOTE THE RAPT EXPRESSION OF THE GREAT POPE, AS HE LISTENS TO THE DOVE NEAR HIS EAR.



ST. JEROME IN HIS CELL AT BETHLEHEM, A FAMOUS ENGRAVING BY ALBERT DÜRER (1471-1528). NOTE THE LION AND THE LAMB, ASLEEP; THE SKULL; AND THE CARDINAL'S HAT. SUCH REPRESENTATIONS OF ST. JEROME IN HIS CELL WERE VERY POPULAR WITH VENETIAN PAINTERS OF THE 16TH CENTURY. (Courtesy of Kennedy and Co.)

in the Metropolitan Museum, or the fine Albertinelli in the Louvre, in which St. Jerome kneels with St. Zenobio, patron of Florence, at the foot of a pedestal upon which is standing the Madonna holding the Child. A famous picture by Giovanni Bellini, in the Church of St. Zacharias in Venice, contains a noble figure of St. Jerome in scarlet robes with a hood of the same hue upon his head, reading a large book. St. Peter, the Magdalene, and St. Catherine of Alexandria complete the group of four gathered around the high throne of the Madonna and Child.

St. Jerome in his cell at his monastery in Bethlehem is another favorite subject of painters of all schools; Antonello da Messina and Vincenzo Catena in the National Gallery; Domenico Ghirlandajo in the Ognissanti in Florence; but perhaps above all, Dürer's wonderful engraving illustrated here. In

pictures of this phase of St. Jerome's career, the lion, the skull, the cardinal's hat, the crucifix are always present. St. Jerome kneeling in the desert, beating his breast with a large stone, is still another frequently-painted subject. Two typical works of this category, one by Marco Meloni, the other by Parentino, are in the Modena Gallery. In a very unusual *Pietà*, of the Eucharistic *Ecce Homo* type, by Giovanni Santi, the father of Raphael, painted for a church in Cagli, St. Jerome stands on one side of the emerging body of the Saviour, opposite St. Bernardino of Siena on the other. Again he is to be seen with St. Gregory, one on either side of the Madonna, in a tenderly interpreted picture by Pinturicchio in the Louvre. St. Gregory is wearing his robes and tiara and appears to be listening to a dove hovering near his ear (see above).

Narrative pictures of the life of St. Jerome come under the following subjects: 1) His receipt of the red hat from the Madonna or the Child. 2) His dispute with the Hebrew doctors, on the fundamental truth of the religion of Christ. 3) The Vision of St. Jerome, in which he is seen lying on the ground with an angel blowing a trumpet floating over him. 4) The Temptation of St. Jerome, distinguishable from that of St. Anthony by the attributes and symbols of each one. 5) St. Jerome translating the scriptures with divine help in the form of an angel. 6) The Saint as a young man chastised for preferring the



1) Enthroned Madonna, with (from top left to right) SS. James Major, Fabian, Sebastian, and Catherine of Alexandria, by Paris Bordone, in Berlin (see page 84). 2) St. Gregory and the skull of the Emperor Trajan (see page 84), by Roger van der Weyden, the elder (d. 1464). 3) The "Mass of St. Gregory" (see page 84), one of the interior wings of Pourbus' "Last Supper," in the Church of Saint Sauveur at Bruges. 4) St. Gregory appears in a vision to St. Fina, as she lies on her deathbed, by Domenico Ghirlandajo, in S. Gimignano, Florence. 5) The Madonna and Child, surrounded by the Four Doctors, by Giovanni d' Alemagna and Antonio Vivarini, in the Venice Academy. 6) The Miracle of the *Brandeum* (see page 84), by Andrea Sacchi (d. 1661), in the Vatican.

pagan classics to the Bible. 7) St. Jerome, in his cell, ministers to the wounded lion. 8) The Last Communion of the great Doctor, of which there is a fine example by Botticelli in the Metropolitan Museum and a still more famous picture by Domenichino now in the Vatican.

There are other subjects too numerous for description here, but whenever the great Father of Monasticism in the West is represented in art, he is unmistakable by his noble carriage and expression, and by the attributes already described, some of

the seat of the noble Gonzaghe; Brescia, Cremona and Bergamo; and in works of the masters of all these schools, St. Ambrose appears as Patron of the chief city. He was above all a man of great personal ascendancy and deeply imbued with the sense of that power, derived no doubt to some extent from his pre-conversion career first as the son of the Roman prefect of Gaul, and then himself prefect of the great provinces of Liguria and Emilia, of which in his day Genoa and Milan were the chief cities. He fixed his headquarters in the latter city, and one day shortly



ST. AMBROSE IN HIS ROBES AS BISHOP OF MILAN, REFUSES ENTRANCE TO THE CATHEDRAL TO THE EMPEROR THEODOSIUS. THIS SPLENDID PICTURE BY RUBENS (1577-1640), ILLUSTRATING AN IMPORTANT INCIDENT IN THE LONG STRUGGLE BETWEEN THE SPIRITUAL AND TEMPORARY POWERS, IS ONE OF THE TREASURES OF THE BELVEDERE GALLERY IN VIENNA (SEE BELOW)

which, particularly the lion and the cardinal's hat, are almost invariably represented with him.

The other three Latin Fathers have much less importance in Art than St. Jerome, and their distinctive attributes or symbols have already been described as far as devotional representations are concerned. But there remain a few points, of interest to the student, to be made clear, and as St. Ambrose is the second of the four, we shall now tell how and where he has been depicted since the Revival of Learning. Firstly, let it be noted that as St. Ambrose was the Bishop of Milan, it is only natural that he should be present in practically all pictures comprising a group of saints, issuing from the studios of the Milanese artists and those who worked in the principality of Milan. This principality, under the Visconti and again under the Sforze, included such highly-cultured cities as Pavia, the famous university city to which students from all over the then-known world traveled as on a pilgrimage; Mantua,

after his arrival, the Bishop died, whereupon violent quarrels broke out between the orthodox Christians and the "heretical" Arians. Ambrose in his official capacity set out to adjust their differences, giving full rein to that remarkable eloquence which had been prophesied for him at birth by the omen of a swarm of bees settling upon his mouth without stinging him. So well did he succeed that, so the legend relates, a child-like voice from amid the multitude cried "Ambrose shall be bishop," to which he protested that he was not a Christian. But the populace was so insistent that he caused himself to be baptised and, a few days later, was consecrated Bishop. His sense of his own intellectual and oratorical powers, and his total lack of physical or moral fear, gave him an immense hold over nobles and people alike, and so it came about that when the Emperor Theodosius, about eight months after causing a cruel and totally unjustified massacre of 7,000 Thessalonians in reprisal for some trivial misde-

meanor, wished to enter the church of St. Ambrose in Milan, the Bishop refused admission to the most powerful monarch in the world, until he had done penance. Naturally this dramatic scene has been illustrated frequently, but no picture of it is more justly celebrated than Rubens' magnificent canvas in the Belvedere Gallery in Vienna. (See Page 81).



SS. AMBROSE (LEFT) AND AUGUSTINE IN THEIR EPISCOPAL ROBES. A DETAIL OF THE GREAT ENTHRONED MADONNA BY THE VIVARINI (C. 1540) IN THE VENICE ACADEMY. NOTE ST. AMBROSE'S SCOURGE WITH THE THREE THONGS. BOTH HIS SHORT ROUND BEARD AND THE LONGER BLACK ONE OF THE "DOCTOR OF GRACE" ARE TYPICAL

The Bishop in full canonicals standing amid his priests and acolytes, repulses with a gesture of contempt and an expression of loathing, the half pleading Master of the Holy Roman Empire. And for once the bad taste so apparent in many of Rubens' interpretations of religious subjects, is missing, for here the inherent strength of the great diplomat artist, which made him the intimate friend of all the leading sovereigns of his day, has expressed itself in the grandiose figure of the famous Bishop without exaggeration or overdrawn drama.

St. Ambrose is not often presented as a patron saint, but the great enthroned portrait—for it is of the quality of such—by Bartolommeo Vivarini and Marco Basaiti in the St. Ambrose Chapel of the Frari in Venice, shows him seated on the usual high Venetian throne, around which are gathered the other three doctors, with SS. John the Baptist,

George of Cappadocia, Theodore—a warrior saint—Sebastian, and Maurice, of the Theban Legion.

St. Ambrose is also present, in episcopal robes and mitre, and with a short round beard, in a Madonna picture by Crivelli in the Berlin Gallery. It is as curious a work as all Crivelli's, full of fervor, even passion, to such an extent that the faces of all are distorted, yet in every detail marvelously painted, betraying a technical skill unequalled except by the great Fleming, Jan van Eyck. At the foot of the throne, St. Peter is kneeling, and with one hand pressed against his bosom seems to be offering the golden key of Heaven to the *Bambino*. The Madonna, instead of being as is usual in such pictures, the dignified Mother of Our Lord, paying scant attention to the homage paid her Divine Son, is here frankly interested, looking over the Child as though examining the "new toy" that the "old gentleman" at her feet is offering her baby*. And all the other saints, including the venerable St. Ambrose, are looking on with the same semi-inquisitive, semi-respectful sentiment that, shall we say, the grandfathers and uncles show toward a newly-born infant. Yet, naïf as this wonderful picture is, there is no mistaking its piety, nor is there, while looking at it, any of that feeling of humor on the part of the artist that we experience when we study early Flemish and Dutch pictures. St. Ambrose is peeping round from behind the high back of the throne on the right of the picture. In a picture, also in the Berlin Gallery, by Ambrogio Borgognone, a Milanese painter, St. Ambrose, wearing a mitre and episcopal robes with the pallium of an archbishop** lying over the chasuble, stands opposite St. John the Baptist, one on each side of the Madonna enthroned. The great Doctor has two fingers raised in benediction; a scourge with three thongs, each knotted three times, lies on the step of the throne near his feet.

St. Augustine, the third Doctor and the greatest of the four from an intellectual standpoint, is more frequently found in groups of Saints around the Madonna than any of the Fathers except St. Jerome, and indeed they are both found in the same group in numerous pictures which do not contain the other two doctors. A fine picture in the Berlin Gallery, by Cosimo Tura, of Ferrara, shows both of them standing one on each side of a tremendously high throne upon which is seated the Virgin adoring her sleeping Child. On either side of the Madonna, one step below her, are SS. Apollonia and Catherine, each with her special attribute and a palm. St. Augustine is in full pontificals, clean shaven, and holding an open book, while at his feet is an eagle with one claw on a crystal solar globe, looking furiously at the retreating lion of St. Jerome depicted

*Though, of course, it should be Christ who gives the Key of Heaven to St. Peter, yet in this picture the gestures, particularly of the Madonna, who apparently is pushing the offered key away, appear to reverse the roles.

**The title of Archbishop did not come into use until the middle of the 9th Century, nearly 500 years after the death of St. Ambrose.

in cardinal's robes but without the hat, and holding a crucifix in his hand. Both St. Augustine and St. Ambrose, as heavy-set bishops without attributes, are presented with SS. Catherine, Barnabas, John the Baptist and the Archangel Michael, in Botticelli's famous Madonna, in the Academy at Florence. This master has also painted St. Augustine in his cell in monastic attire with his mitre off, gazing at a solar globe, while mathematical instruments and books with diagrams are on a shelf behind him.

I can find, in the histories of St. Augustine, no reference which explains the introduction of these globes and instruments, unless they might be interpreted as relating to his pre-conversion studies, and the discovery of the falsity of the Zoroastrian astrology, and his researches into the exact sciences, which led him away from the pagan creed, a form of Mithraism (see Chapter I), into the paths of the true faith. The attitude and expression of doubt on the face of the "Doctor of Grace" as he looks up at the solar globe on a shelf of his desk, and the position, at the back of the room, of the mathematical instruments, should probably be interpreted to indicate that he had left such studies behind him. They can not refer, in these two pictures, to his early days, as a brilliant young pagan student, for in the Cosimo Tura picture he is clad in episcopal robes, and in the Botticelli panel in a monastic habit with his mitre beside him on his writing table.

Perugino again introduces our Saint in the black habit of the Augustine monks, with the mitre and crozier of an abbot, in the exquisite "Madonna and Child" in the Church of S. Agostino at Cremona, and as such again, but with a bishop's cope over his black robe, he is present in Francia's famous "Adoration of the Infant Christ" in the Bologna Pinacoteca.

St. Augustine is very often accompanied by his mother, St. Monica, but in a pair of single figures attributed to Botticini, in the Florence Academy this saintly lady, in the black robes of her great son's foundation, is the pendant to St. Louis of Toulouse, in the robes of a bishop, his cope strewn with stars. A splendid polyptych in five panels by Paolo di Giovanni (1403-1482), formerly in the collection of Count Alleotti of Arezzo, now the property of the Colonel Friedsam, shows from left to right, each in separate panels, St. Monica, her black habit covered by a grey cloak, and with a white veil, St. Augustine with his mitre and an episcopal cope over his Augustinian habit, with its distinctive leather girdle, reading a book, the Madonna and Child, St. Nicholas of Tolentino also in the habit of the Augustinians, and St. John the Baptist. (P. 125.)

St. Augustine is very rarely seen in pictures of Northern schools, i. e., those of Flanders and Germany.

Narrative pictures of the life and legends of St. Augustine include: 1) St. Monica taking her son to school and presenting him to his master. 2) Meditating upon the Scriptures as he lies prostrate be-

neath a tree. 3) His Baptism. 4) In monastic dress, giving the rules of his order to the monks. 5) In his black habit, dispensing alms. 6) The famous vision of St. Augustine in which he dreamt that strolling one day along the sea shore, meditating upon his book on the Trinity (*De Trinitate*) he saw a child filling a hole in the sand with water from a bucket. He asked the child what he was doing and received the reply that he was going to empty the sea into the hole he had dug. St. Augustine pointed out that it was impossible, upon which the child replied that it was no more impossible than to try, as St. Augustine was trying, to explain the mystery of the Triple Godhead. Garofalo's famous rendering of this legend in the National Gallery is illustrated on Plate XXV.

One of the most famous pictures in Europe is that by Andrea del Sarto in the Pitti Palace, in which St. Augustine is discoursing upon the Trinity with St. Lawrence, St. Peter Martyr and St. Francis, who are standing, while St. Sebastian and the Magdalene are kneeling in front. Above the group, emerging from the background, is the Almighty holding a Cross upon which hangs Our Lord. The great Doctor is here shown as an Augustinian Abbot with his staff but no mitre. In a text book on Andrea del Sarto, by Leader Scott, the author calls St. Lawrence (who holds his gridiron): St. Stephen; St. Peter Martyr with his distinctive slash in his head is called St. Dominick, and in addition the personalities of St. Peter Martyr and St. Francis are transposed. This is only one example of the careless analysis of the characteristic marks of the Saints in many books on art. In Brewster's "Saints and Festivals of the Christian Church" (pp. 384-386) the author names St. Simon as one of the Doctors, instead of St. Jerome, and closes the section by saying that Dürer (1471-1528) was "proud to be the engraver of Van Dyck's (1599-1641) picture" (of St. Augustine)!

The fourth and last Latin Father, Gregory the Great, is one of the outstanding figures in the history of the Church. Like St. Monica, the mother of St. Augustine, Gregory's mother, the patrician Lady Sylvia, wielded a great and good influence upon her noble son, both by the example of her own exemplary life and by the wisdom of her counsels during the formative years of his career. It is not generally understood, I believe, to what extent St. Gregory made his short reign of fourteen years in the Pontifical chair felt in the establishment of the Catholic Church as it still exists today. He it was who gave it one of its most powerful weapons, the celibacy of the clergy; who introduced organised sacred music, still known as the Gregorian chants; who reformed the services of the Church which under his predecessors had become more and more lax; who, shocked at the idea of perpetual punishment for mankind for innate and uncontrollable sin, preached, if he did not actually originate, the doctrine of purgatory, and decreed it to be an article of faith; who declared his

hatred of slavery and aggressive war; and fixed the vestments of the ordained ministers of God and the emblematic significance of each. And he it was who was almost directly responsible for the founding of the British Empire, when upon seeing some pagan English slaves offered for sale in the public mart in Rome, he sent St. Augustine of Canterbury—do not confuse with the great Doctor, St. Augustine of Hippo—to England to convert its natives to Christianity. Trained in statecraft by twelve years as Mayor (Praetor) of Rome, his administration of the Church was broad-minded, charitable, and vigilant. He protected the Jews though he was the most ardent of proselytisers, and when they were suffering under persecution in Sardinia, St. Gregory ordered that they be allowed to worship in their own way, and their confiscated synagogues be returned to them.

In single devotional representations, he comes to us as a powerfully built, dignified man, with little or no beard, and jet black hair, almost always in the pontifical robes and the triple crown of the successors of St. Peter. We have already mentioned St. Gregory's appearance with St. Jerome in the Pinturicchio pictures in the Louvre, when dealing with the earlier Father. He is, perhaps, more often than any other Saint, portrayed in *trono*, surrounded by other saints, and almost always with a dove hovering near his ear. Thus have Guercino, and Michelangelo, and many others, portrayed the great Pope. Annibale Caracci has represented him at prayer, with his tiara at his feet, and angels hovering around. In a splendid Enthroned Madonna, by Paris Bordone, the late Venetian master (1500-1571), in the Berlin Gallery, painted with all the brilliancy of color and vivaciousness of his school, there are, besides St. James Major and St. Catherine of Alexandria, two other Saints on the tessellated pavement at the foot of the throne, who are called by the German critic, Oskar Fischel, St. Gregory and St. Sebastian, the latter almost in a swoon, bound to a column and transpierced with an arrow in his heart.* The Pope, who is represented as a handsome man with a flowing white beard, in a white surplice over a black habit, the whole covered by a rich cope, can not be St. Gregory, for the papal tiara lying on a cushion at the foot of the throne has a martyr's palm placed across it, and St. Gregory was not a martyr. It might have seemed at first that the palm was that of St. Sebastian placed there for the sake of the composition of the picture, as the painter was of a school to which technique counted for more than sincerity and truth, but the portrait is too far distant from the traditional appearance of the last Latin Father for this to be the explanation. Nor is the Pope, St. Clement, for he has no anchor. He must therefore be St. Fabian, who is often depicted with a book and a palm-branch.

*This is a mistake, for the story of St. Sebastian relates that the arrows were aimed only against non-vital places in his body. Generally, the Second Patron is fastened to a tree or a column as in figures 5 and 7 on Plate XXVIII, and on page 88, but there are other exceptional representations, as in the narrative picture of his martyrdom, by Antonio Pollajuolo, in the National Gallery, where he is fastened high up the trunk of a tree.

So many other semi-narrative, semi-devotional pictures relating to incidents in the career of St. Gregory have been painted that we must explain briefly the more important, in order to help the student as much as possible.

1) Sometimes he is writing, in which case the book upon which he is working is his famous volume of "Homilies." At other, he is dictating it with a dove on his shoulder.

2) An interesting picture by Domenico Ghirlandajo, in S. Gimignano, depicts the miraculous appearance of St. Gregory surrounded by seraphs, to Saint Fina, as she lay on her death-bed. (See Plate XXVII).

3) The "Supper of St. Gregory" at which the twelve men whom, after his election to the Papacy, he fed at his table every night in commemoration of the Lord's Supper, were miraculously joined by a thirteenth, seen by St. Gregory only, and who, the legend says, was Our Lord Himself. Paul Veronese and Vasari, among others, have painted this episode:

4) But one of the most famous subjects in art, dealing with the life of the great Pope, is the "Mass of St. Gregory," at which an incredulous bystander having expressed a doubt of the Real Presence in the Eucharist, the Saviour, acceding to the prayers of the Pope, descended in a vision upon the Altar, surrounded by all the instruments of the Passion. (See Plate XXVII).

5) Andrea Sacchi, (d. 1661) has also left us a noteworthy canvas of another important episode, the "Miracle of the *Brandeum*." The picture is now in the Vatican. The story runs that the Empress Constantia having asked the Pope to send to her in Byzantium some of the sacred relics of SS. Peter and Paul, St. Gregory pointed out the impossibility of such desecration, and sent her instead the *Brandeum* (consecrated winding sheet) of St. John the Evangelist, which the Empress rejected. It is said that in order to prove that the value of such relics is in direct ratio to the faith their holders possess in them, St. Gregory thrust a knife through the *Brandeum*, whereupon blood flowed from it as from a living body. (See Plate XXVII).

6) St. Gregory and the Emperor Trojan, whose soul, though that of a pagan, was released from Hell through the intercession of St. Gregory, impressed by the sense of justice displayed by the Emperor in the matter of a widow's son. This subject was also a popular one among the later Italian painters. (See Plate XXVII).

Care must be taken to avoid confusion of St. Gregory with a number of other papal saints who are *always* portrayed in full pontificals. In the Church of San Clemente in Brescia, St. CLEMENT appears in a series by Moretto. But he is always accompanied by his particular attribute, an ANCHOR. St. PETER, again, is frequently represented as a Pope, the first Bishop of Rome, but he invariably

when thus depicted bears his KEYS. St. FABIAN was another Pope who has a dove as an attribute, not as a sign of eloquence, but in reference to the legend that the Holy Ghost, in its usual form, descended upon his head, when, as an unknown layman, he was thus designated for the chair of St.



THE SO-CALLED "PENANCE OF ST. JOHN CHRYSOSTOM" EXPLAINED ON THIS PAGE. FROM AN ENGRAVING BY ALBERT DÜRER. (Courtesy of Kennedy and Co.)

Peter upon the death of St. Anterus in 236 A. D. St. Fabian died, a martyr, fourteen years later. He is sometimes shown upon his knees before a block, with the triple crown on his head. Frequently he carries a palm, and occasionally a sword, but generally is represented in papal vestments without attributes. The context of the picture should show which papal saint is meant where there are no distinctive signs. The great French painter and etcher, Jacques Callot, has drawn St. Fabian with a palm. St. SYLVESTER, who ruled the Western Church from 314 to 335 A. D., and during whose pastorate it was that Christianity became the official religion of Rome, by order of the Emperor Constantine, is represented in pontifical robes, but often has a bishop's mitre as "Bishop of Rome," the original title of the Popes, in lieu of the tiara. His particular attribute is a BULL crouched at his feet. His robes distinguish him again from St. Luke, who, as we know, is generally accompanied by an ox. On Plate V, St. Sylvester is shown without the Bull but with a muzzled dragon in his arms. Pope SIXTUS IV was not canonised but is mentioned here as appearing in Raphael's "Sistine Madonna," so-called because it was painted for the Benedictines of San Sisto at Piacenza, who sold it to the Elector

Augustus of Saxony, for about \$40,000, in order to procure funds for repairing their church.

And now for the one Greek Father with whom we need concern ourselves from an art standpoint: St. John Chrysostom, the Golden-mouthed, one of the great orators of bygone days. He was born at Antioch in 344, and his mother, Arthusia, was as remarkable a woman as were the Lady Sylvia and St. Monica, the mothers of SS. Gregory and Augustine, respectively. St. John Chrysostom, like the other Greek bishops, is indicated in devotional pictures only by his name inscribed somewhere near him, as already mentioned. He bears no attribute to distinguish him, unless at times a dove is given to him, in recognition of his inspired eloquence, and particularly his splendid appeal for mercy for the people of Antioch when that touchy person, the Emperor Theodosius, threatened them with a massacre such as he had ordered at Thessalonica, and for which he had to do penance before St. Ambrose would grant him the right to enter his church in Milan (see p. 81). One curious legend of the first Greek Father relates to his sojourn of five or six years in the desert, during which time he fed upon wild grasses and vegetables. He is shown, e. g., in a print by Albert Dürer, crawling along on all fours, while a nude woman in the foreground is suckling a child. A royal princess, whom some believe to have been Geneviève of Brabant, wife of Count Siegfried, having been unjustly accused of infidelity to her husband, was led into the forest, there to be put to death. Her executioners, however, relented and let her live. She gave birth to a child, and some years later she was found again by her husband, now convinced of her innocence, and taken home. Her accuser was executed in her stead. Another version of this legend does not identify the princess and relates that she came to St. John Chrysostom's cave, to which at first he refused to admit her, thinking she was a Demon sent to tempt him. But on her assurance that she was a Christian and that she would be slain by the wild beasts if he refused her refuge, he took her in, dividing his cave into two parts, one for her and the other for himself. But, the legend continues, a sin was committed, and St. John Chrysostom filled with remorse, took the princess up and threw her over a precipice. This only made matters worse and the hermit went to Rome, confessed his sins and begged absolution, which was refused. He then made a vow that he would never rise from the ground until his sin was expiated, and so, for fifteen years, until from out of the mouth of a babe came the inspired message "John, come thou and baptise me," when he was recognised, did he live like an animal, feeding upon herbs, and crawling on his hands and knees. The princess was found to be alive with her child, the scene depicted above. The Dürer rendering is sometimes called "Geneviève de Brabant," but the Church agrees so little with this interpretation that the Flemish princess has been canonised.

CHAPTER X

THE PATRON SAINTS OF CHRISTENDOM, THE VIRGIN PATRONESSES AND THE FOUR GREAT VIRGINS OF THE LATIN CHURCH.

All Saints are in a way Patron Saints, but whereas the aid of most of them is only to be invoked in some particular country or locality, or as protection against, or to "doctor," some particular malady, pestilence or others of the woes which assail man-



ST. GEORGE AND THE DRAGON, FROM THE PICTURE BY RAPHAEL IN THE LOUVRE

kind, there are some few who are worshipped universally throughout Christendom. These, in their order of precedence in Church hierarchy, are:

- 1) ST. GEORGE OF CAPPADOCIA, Patron of England, Germany and Venice, and of soldiers and armorers of all countries.
- 2) ST. SEBASTIAN. Patron against plague and pestilence, a favorite of the Venetians.
- 3) ST. ROCH. Patron of prisoners, of the sick, and, particularly, of the plague-stricken.
- 4) SS. COSMO and DAMIAN. Patrons of all medical men and medicine. Also of the Medici family in Florence.
- 5) ST. CHRISTOPHER. Patron against fire, earthquakes, accidents, tempests and floods.
- 6) ST. NICHOLAS OF MYRA (or Bari). Chief Patron of Russia (pre-Revolution), and of Bari, Venice, Freiberg, and many other seaports and towns devoted to commerce. Also, of school boys, and to a lesser degree of all children, of poor maidens, sailors, merchants, and against robbers and losses therefrom.

The Virgin Patronesses are:

- 1) ST. CATHERINE OF ALEXANDRIA. Patroness of

Venice, of schools and colleges; of philosophy and science; of all students; and of diseases of the tongue.

- 2) ST. BARBARA. Patroness of Mantua, Ferrara, and Guastola; of armorers and gunsmiths; of fire-arms and fortifications; and against explosive accidents, thunder and lightning.

- 3) ST. URSULA. Patroness of young girls, particularly those who are at school, and of all women who have consecrated their lives to the education of their own sex.

- 4) ST. MARGARET. Patroness of Cremona, and of women in childbirth.

None of these patrons and patronesses have any scriptural sanction, but for various reasons have become so generally popular that they form a class by themselves. The patrons who have both the scriptural and apostolic sanction are:

- 1) ST. PETER; Patron and First Bishop of Rome
- 2) ST. MARK; Patron of Venice (San Marco).
- 3) ST. JAMES; Patron of Spain (Sant' Jago).
- 4) ST. MARY MAGDALEN; Patroness of Provence and Marseilles and of penitent women.

The four Great Virgins of the Latin Church are:

- 1) ST. CECILIA. Martyr; Patroness of music and musicians.
- 2) ST. AGNES. Martyr; Patroness of Roman women and of maidenhood.
- 3) ST. AGATHA. Martyr; Patroness of Malta and Catania; against diseases of the breast; and against fire.
- 4) ST. LUCIA. Martyr; Patroness of Syracuse; of the laboring classes and against diseases of the eyes.

* * *

Now let us state briefly who each of these saints were and the reasons for their outstanding position. But first be it noted that all of them except St. Roch, St. James the Great, and St. Mary Magdalene, were martyrs, and again that with the single exception of St. Roch, they were all of that noble company which in the earliest days of the Christian religion were of so steadfast a faith that in the end their example prevailed against the creed of the pagan deities, and the beautiful doctrines of Our Lord Jesus Christ came to be the official faith of then known civilised world. St. Roch was a late saint, who died in 1327 A. D. and so does not appear in the first pictures of the early Renaissance artists.

* * *

St. George of Cappadocia is perhaps the best known and most easily recognisable of all the saints in the Calendar. He is always shown either, in narrative pictures, such as Raphael's little gem in the Long Gallery in the Louvre, on horseback, fighting with the dragon which was devastating the countryside and devouring both flocks and maidens; or, in devotional pictures, with a broken lance, and a dead dragon at his feet. He is always young and clad in armor, but is distinguishable from St. Michael who also is seen in combat with a dragon—representing in this case the Prince of Evil—by the fact that he has no wings, as has the Archangel. One day he



observed upon the gates of the temple a decree of the Emperor Diocletian denouncing the Christians, and risking the fury of his master—for he was a Roman legionary—he tore it down and destroyed it. For this, after torture lasting eight days and borne



PERUGINO'S FAMOUS ST. SEBASTIAN IN THE LOUVRE. IT IS A FREQUENT ERROR OF PAINTERS OF CERTAIN SCHOOLS TO DEPICT THIS SAINT, WITH ARROWS EMBEDDED IN VITAL PARTS OF THE BODY, WHEREAS HE WAS NOT MORTALLY WOUNDED THUS AND WAS FINALLY PUT TO DEATH BY THE SWORD

with surpassing fortitude, he was beheaded. The Greeks honor St. George with the title of the Great Martyr. For a time his deeds in defence of Christianity appear to have been questioned by the Church, and in 494, St. Gelasius, the Pope, refused to admit him to the reformed calendar of Saints. It was the famous crusader, the first king of Jerusalem, Godefroi de Bouillon, who invoked the aid of the warrior saint and made his name the battlecry of the English hosts. In 1222 his feast day, April 23rd, was ordered to be kept as a holiday, and in 1330, the institution of the Order of the Garter, with its "Great George" and "Little George" badges, established the young saint's position forever as the patron of England. Prior to his adoption, although he had been popular for a long time, St. Edward the Confessor had been the Anglo-Saxon patron Saint of the English people. St. George, in German pictures, is clad in the armor and costume of the painter's day, as in the case of the Holbein representation illustrated on Plate V. His banner always is white

with the red cross known by his name. St. George died in 303 A. D.

St. Sebastian's pictures are well-known to all who visit the great galleries of the world. He is almost always presented nude, with only a cloth round his loins, attached to a tree, with either—in narrative pictures—soldiers shooting arrows at his unprotected body, or—in devotional pictures—alone, his body transpierced at non-vital spots with arrows. Examples of both types of pictures are to be found in every gallery which contains sacred pictures of the 13th to 17th centuries. In some German pictures there are modifications of the usual presentment, as in a famous engraving by Dürer where St. Sebastian is depicted as a man in the prime of life with a beard and shaggy locks. In a large polyptych of the Madonna and Child by an anonymous Spaniard, which was formerly in the Salomon Collection, dispersed in New York in 1923, St. Sebastian is portrayed in a court dress of pourpoint and tights with large velvet cap on his head. He is a handsome figure, but has nothing to remind us that he is the self-sacrificing martyr for Christianity except a small arrow which he holds in his hand. (See Plate XXVIII)

But what is still more curious, an Italian painter of Bergamo, Girolamo da Santa Croce, who worked between 1520 and 1549, has left us a St. Sebastian—with an Evangelist—also dressed in a short tunic,



MADONNA AND CHILD, WITH SS. ROCH (RIGHT) AND LOUIS OF TOULOUSE, BY ROMANINO (1487-1566), IN THE BERLIN GALLERY. NOTE ST. ROCH'S GESTURE OF INDICATING HIS FESTERING THIGH, AND HIS PILGRIM'S STAFF. ALSO THE CROWN AT THE FEET OF THE YOUNG FRENCH ROYAL BISHOP

tight red hose and blue calf-high boots, with a gold-embroidered mantle hanging from his shoulders, holding in his right hand a long sword in its scabbard with the point resting on the ground, and with his left hand lightly laying an arrow across his right forearm, a most unusual treatment of this saint for an Italian. St. Sebastian died in 288 A. D.

St. ROCH is always represented as a pilgrim, with his staff and wallet, and frequently accompanied by a dog. He invariably points to the ulcer on his thigh which he contracted at Piacenza where he had stopped to help cure the afflicted during the course of a dreadful plague which had fallen upon the inhabitants. For some time before, he had devoted his life to the care of the sick, going from city to city wherever he learnt that the plague was raging. After his own infection, he went through many troubles and terrible sufferings, till he was at last thrown into a dungeon by an uncle who failed to recognise his nephew in the wan and ragged pilgrim who had come home. He lingered in this dungeon for five years, but one day his soul having been released in the night, his jailers found upon him a letter in which was written his name and a statement to the effect that "Whosoever, being stricken by the plague shall pray for relief through the intercession of St. Roch, the servant of Our Lord, shall be healed." For nearly a century after his death St. Roch remained simply a local saint of the neighborhood of his estates near Montpellier in France, but in 1415, the plague having descended upon the city of Constance, where the Grand Œcumenical Council was in session, his aid was invoked at the suggestion of a German monk, who, having traveled in France, knew of the reputation of this saint. An image was carried through the streets of Constance with prayers and chants, and the plague is said to have abated and ceased its ravages. This was the commencement of the universal fame of St. Roch, and in 1485, the Venetians fearing the plague more than any other city of the Peninsula, on account of her extended intercourse with Eastern marts, determined to obtain the relics of St. Roch for their city. So under the guise of pilgrims, a company of these wildest of Italians set forth, and reaching Montpellier, plundered the tomb of St. Roch, and bore his bones to Venice. The Church of San Rocco was built to receive them. His patronage of those in prison proceeds from his own unjust, but courageously borne, imprisonment. St. Roch died in 1327 A. D.

The two brothers, SS. COSMO and DAMIAN, being the patrons of the Medici overlords of Florence, are to be found in numerous pictures painted by early artists of the City of the Lilies. They are always represented together, both in narrative pictures of their labors and their martyrdoms, and in votive pictures, and, in devotional works, they are generally depicted in the long red robes and full round cap of the doctors and apothecaries of the twelfth and thirteenth centuries. Still one more curious

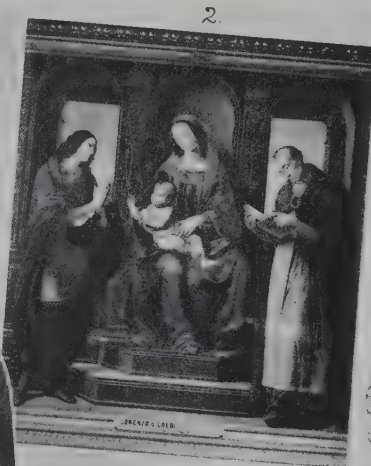
anachronism in art, for the brothers lived in the third century and died in the second year of the fourth. They are said to have been born in the city of Ægae in Cilicia, where stood at one time the temple of the healing god Æsculapius, which was destroyed by the Emperor Constantine. Brought up in the Christian faith by their mother, Theodora, they became famed and beloved for their learning



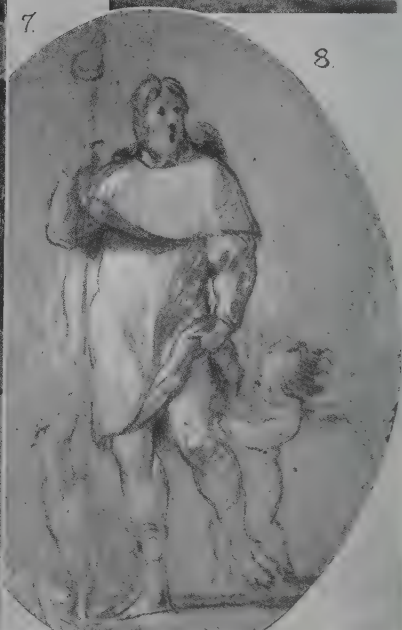
THE MADONNA, AS THE *Virgo Sapientiae* (SEE PAGE 35), EXPOUNDING A THEORY TO THE TWO APOTHECARY SAINTS, COSMO AND DAMIAN, WHILE THE DONORS AS TINY FIGURES KNEEL AT HER FEET. FROM A FINE PICTURE BY AGNOLO GADDI, (D. 1396), IN THE POSSESSION OF MR. OTTO KAHN (SEE PP. 16 AND 17)

and their marvelous cures. But it availed them little when the persecutions under Diocletian and Maximian—the tormentor of St. Catherine of Alexandria—raged through the land, and they were condemned to torture and death as Christians. First they were thrown into the sea, but an angel descended from Heaven and saved their lives. Nor would the flames, to which they were then committed, consume their mortal frames, and when at last they were bound to crosses and stoned, the stones fell back upon their oppressors and killed many of them. But finally they were delivered to the headsman who succeeded in depriving them of the lives which they had rendered so precious by their pious ministrations to the sick and their disinterested succor to all those in need thereof. From the fact that they are said never to have accepted payment for their services they are honored by the Greeks with the title of *Anargyres*, meaning "without money." In 526 A. D., Pope Felix built a magnificent church in Rome in honor of these Saints, in which there is a famous mosaic, depicting SS. Peter and Paul presenting the

SS. NICHOLAS
OF MYRA,
COSMO AND
DAMIAN,
CHRISTOPHER,
AND ROCH



From a MS. in the Bodleian Library



1) The famous miracle of St. Nicholas of Myra, described on page 94, as depicted by Gerard David, in a picture belonging to Lady Wantage. 2) The Madonna enthroned between SS. Julian of Rimini and Nicholas, by Lorenzo di Credi in the Louvre. 3) and 4) Further interpretations of the Miracle of the Three Children, No. 3 being by Bicci di Lorenzo (1373-1452) in the Metropolitan Museum. No. 4 is from an old MS. in the Bodleian Library at Oxford. 5) Relief statue of St. Christopher on the side of a house at Castiglione d'Olena (Courtesy of Mr. Dan Fellowes Platt). 6) Famous lunette by Fra Lippo Lippi, in the National Gallery, of (from left to right) SS. Francis, Lawrence, Cosmo, John the Baptist, Damian, Anthony of Egypt and Peter Martyr. 7) SS. Cosmo and Damian attaching a Moor's leg to a sick man (page 91) by Fra Angelico, in the possession of Captain E. G. Spencer-Churchill. 8) Fine *pierre noire* drawing by Simon Vouet (French, 1590-1649), of St. Roch showing the ulcer on his thigh to a cherub. (In the collection of drawings belonging to the author.)

two apothecary Saints to Our Lord, while on the farthest edges of the picture are the Pope himself holding in his hand a model of the church, and the Emperor Theodosius (379-395 A. D.), of whom we have had occasion to speak in reference to St. Ambrose. (See Plate I, fig. 12.) Fra Angelico and Fra Lippo Lippi introduced these saints many times into their devotional pictures. A famous example by the latter master, now in the National Gallery and illustrated here, represents the two brothers on either side of St. John the Baptist, with from left to right, St. Francis of Assisi, St. Lawrence, St. Anthony of Egypt, the hermit, and St. Peter Martyr. He has also painted them with St. Francis and St. Anthony of Padua, two on each side of an enthroned Madonna, in the Florence Academy. In a case like this, or when they are with St. Sebastian or St. Roch, the inclusion of these two Saints indicates that the picture is a votive work offered in thanksgiving for restoration to good health, particularly from the plague. And although they occur very rarely in the later schools, both Titian and Tintoretto have brought them into pictures of thanksgiving for the delivery of Venice from the curse of the great plague of 1512. The picture by the former master in the Church of the *Salute* in Venice, displays the two doctors with SS. Sebastian and Roch grouped around the throne of St. Mark. Tintoretto's work presents them with the three patrons of the Pearl of the Adriatic: SS. Mark, George and Catherine of Alexandria.

Pictures of their lives are not uncommon either among Florentine artists of the Trecento and Quattrocento. Fra Angelico has left us a series dealing with them, part of which is in the Florence Academy, and part, I believe, in the Dublin Gallery and elsewhere. In pictures of their miraculous healings the two Saints are always recognisable by their distinctive dress of scarlet and ermine, and they are frequently shown administering to the sick and sometimes even acting as surgeons. One story relates how having amputated the leg of a man afflicted with cancer they replaced it with that of a Moor who had just been buried in San Pietro-in-Vinicole. It is this miracle to which reference is made when a black leg is being adjusted to a recumbent white man, by one or both of our two Saints, as in a picture by Fra Angelico, owned by Captain E. G. Spencer-Churchill. (Plate XXIX).

Naturally, the early Florentine painters frequently chose as their subject the various attempts to put the two Saints to death, described above. Fra Angelico and Pesellino, as already stated, have given us their versions, of which the Louvre and the galleries above-mentioned contain interesting examples. In many of the earlier of these representations, three of their kinsmen who suffered with them are included. SS. Cosmo and Damian died together in the year 301 A. D.

ST. CHRISTOPHER, whose protection is invoked

against accidents—his image is frequently borne on the radiator-caps of automobiles in France and Italy—was a Canaanite of gigantic stature, by the name of Offero, the bearer. Having sworn to serve only the greatest monarch on earth, one strong enough to fear no one at all, he set out one day to find him. The first to whom he applied showed that he feared the Prince of Evil for he crossed himself every time the dread name was mentioned. So Offero set out to take service under the Demon, but found that his new master, whom he had met marching at the head of a vast multitude along the high-



A NARRATIVE ST. CHRISTOPHER, WITH THE CHILD JESUS ON HIS SHOULDERS, CROSSING THE STREAM. NOTE THE UPROOTED PALM-TREE, AND THE ORB OF SOVEREIGNTY IN THE HAND OF THE CHILD. PICTURE BY ANTONIO POLLAIUOLO (1429-1498) IN THE METROPOLITAN MUSEUM

way, made a detour each time his path took him past a wayside shrine surmounted by a cross. And so Offero, learning that the Devil feared the Cross, left him and sought to enter the service of Him who had died on it. He went to a hermit who told him that if he wished to serve Christ he would have to fast often. As he objected that if he did so he would lose his strength, the hermit told him that he could also serve the Lord by using his great strength to help all those who desired to cross a wide river nearby, which was swift-running and swollen from

the heavy rains. So Offero went and dwelt in a cabin by the side of the river, and using a palm tree which he had uprooted, as a staff, he bore across the stream all who implored his help. One night as he lay in his rough shelter, he heard a voice as of a child crying, "Come forth and carry me across." Three times did the voice make itself heard, and when the Canaanite went out he beheld a little child whom he bore over to the other side of the stream in spite of a terrible storm which at times threatened to submerge him. Then the Child declared Himself to be the Saviour



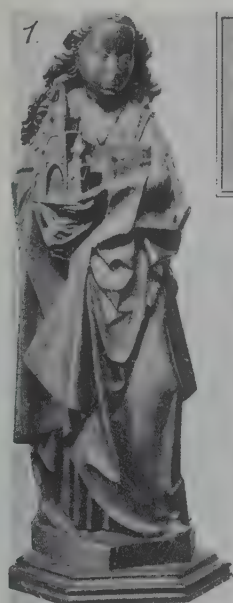
A DEVOTIONAL ST. CHRISTOPHER IN RICHLY-EMBROIDERED ROBES, WITH A SYMBOLIZED PALM-TREE, AS INTERPRETED BY THE SPANISH PAINTER, ALONZO CANO (1601-1667), IN A PICTURE FORMERLY IN THE CATHOLINA LAMBERT COLLECTION

of the World, and told the giant to plant his palm tree in the ground, which he did, and immediately it put forth leaves and fruit. From that day on the giant believed in Christ, calling himself Christopher, for, he said, "I have borne the Christ upon my shoulders." But when he came to a place called Samos, wherein a persecution of the Christians was taking place, the Canaanite, instead of resisting arrest, submitted to torture and death, only praying, before the headsman did his work, that all those who might invoke his aid be henceforth immune against fire and tempest and earthquakes and disastrous floods. In consequence it became a strongly-rooted belief that any who looked upon the image of St. Christopher was for that day safe from such evils as he had made his particular province. And that is why we find such gigantic figures of this Saint on

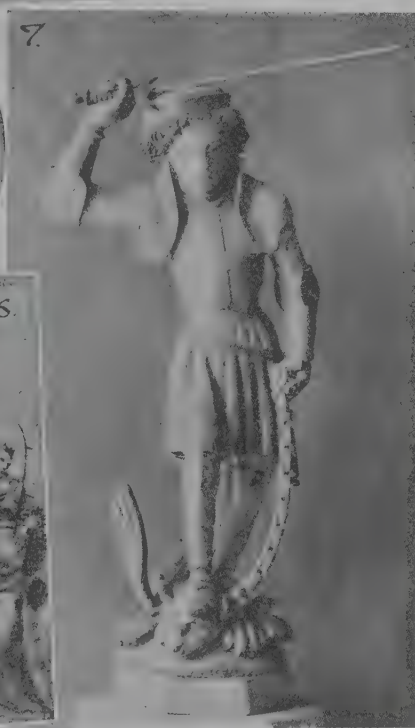
the outside of so many churches and even secular buildings throughout Europe. Particularly is this the custom in southern Germany and the country around Venice, and such colossal figures are still to be seen on the exterior of the walls of more than one old English place of worship. (See Plate XXIX.)

St. Christopher is almost always represented as a gigantic figure in a short tunic wading up to above his ankles in a stream, holding in his hand either a great pole or a palm tree with its feathery crest, and with the Christ Child on his shoulder. I say "almost always" for there are a few exceptions, notably a remarkable picture by Alonzo Cano, the Spanish painter, which is purely devotional, and in which both the saint and the Child are clad from head to foot in ample robes heavy with gold embroidery. In this interesting work, formerly in the Catholina Lambert collection dispersed in 1916 in New York, St. Christopher is portrayed as of rather *less* than the stature of a tall man, and, in lieu of his rude staff or palm-tree, he is holding a long thin wand banded with gold rings at regular intervals, and bearing at the top, not the leaves of a palm tree, but a bouquet of roses and foliage. Nor is the Child upon his shoulders. He is walking by the side of the Saint upon a path strewn with flowers, and holding him by the left hand, while indicating the direction with the right. Two small angels hold open richly-woven curtains through which they have just passed. This picture is illustrated here, as is the great work by the Pollajuolo brothers, of the colossal size (9 ft. 4 in. high by 4 ft. 11 in. wide) often adopted for pictures of this saint, and which is now one of the treasures of the Metropolitan Museum of New York. It is a fresco (on plaster) and the old Florentine disciple of Michelangelo, Vasari, says of it in his "Lives of the Painters" that it was painted for the Church of San Miniato of Florence. In some pictures, the hermit who imposed his famous task upon the Canaanite giant is seen with a lighted lantern on the further bank of the stream. The pictures of St. Christopher present him as a man of the most powerful type known to the artist, therefore while the Italians generally painted him with only a slight beard, the Germans gave him a heavy one, their idea of strength being expressed by the hairiness of the human body. His martyrdom has not often been painted, but a fine exception is the picture by Tintoretto in the Madonna dell'Orto Church in Venice, in which, again, the saint is depicted not of gigantic, but of ordinary, proportions. Andrea Mantegna, the great painter of Padua, has left us a series of three pictures dealing with his famous passage of the river, his proselytising at Samos and his martyrdom, in the Chapel dedicated to him in the Eremitani, in Padua. St. Christopher died in 364 A. D.

St. NICHOLAS OF MYRA, the last of the male patrons of Christendom, is, however, the most popular and beloved of all, for he is the protector of children everywhere and of numerous classes of those who



SOME SCULPTURED PORTRAYALS,
PICTURES AND DRAWINGS OF THE
PATRONS AND PATRONESSES



1) St. Barbara, a carved oak statue of the Lower Rhenish School (c. 1520). 2) Masolino's exquisite St. Catherine (detail) in the series of the young Saint's Life in San Clemente in Rome. 3) Carved limewood half-length figure of St. Catherine, with her crown, book, and fragment of a wheel. A polychrome work of the middle 16th century Bavarian School. *Upper right:* St. Nicholas of Myra, with the three bags of gold, or balls, on his gospel. A polychrome limewood statue of the Upper Suabian School (c. 1500). 4) St. Catherine with two wheels, which is uncommon in devotional pictures, by Bernardo Daddi (c. 1340). 5) St. Lawrence enthroned between SS. Cosmo and Damian, by Fra Lippo Lippi, in the Palazzo Alessandri, Florence. 6) St. Justina of Padua (not St. Barbara, as stated in the Academy catalogue) between SS. John the Baptist and Catherine, a drawing by Morto da Feltre (d. 1527), in the Venice Academy. 7) South German carved oak statue of St. George and the Dragon, dating from around 1500 A.D.

toil for their daily bread. As Mrs. Jameson says: "While knighthood had its St. George, serfhood its St. Nicholas." He is the saint of the common people, the bourgeois classes, the protector of the weak against the strong, the poor against the rich, the guardian of all children, but particularly of those unfortunates who have lost their parents. No other male saint is so universally invoked as the good bishop of Myra, and we have even in this country a children's magazine, of many years' standing, and

monastery of Sion, of which he rose to be abbot, and where he remained until he was appointed to the see of Myra. His acts of mercy and his miracles are numerous, but two particularly are depicted in Art. One is related thus: A certain man of position who had fallen upon evil days had three beautiful daughters whom, after all his efforts to provide for them had proved vain, he had decided to sell into slavery, not for his own gain, but that they might not starve. St. Nicholas, hearing of this, so arranged



THE MADONNA AND CHILD, WITH FOUR SAINTS, WHO, READING FROM LEFT TO RIGHT, ARE SS. AUGUSTINE, PETER, ANTHONY OF EGYPT, WITH HIS "TAU" CROSS, AND NICHOLAS OF MYRA, WITH THE THREE BESANTS, OR BALLS OF GOLD, AND CLAD IN EPISCOPAL ROBES WITHOUT THE MITRE. FROM A PICTURE BY GIROLAMO DA SANTA CROCE (WORKED 1520-1549).

(By permission of the Ehrlich Galleries)

a famous patriotic society in New York both bearing the name of the great patron. The proof of his extraordinary popularity is to be found in the fact that there are no less than 375 churches dedicated to him in England alone, as against only 170 to that country's noble patron, St. George (including 4 in which he shares the honor with other saints).

St. Nicholas of Myra—or as he is called in Italy, "of Bari"—is the subject of many beautiful stories, mostly relating to his labors in the relief of the oppressed. It is said that from birth he was predestined to a life of holy endeavor, for on the very day of his birth, he stood up in his bath with his hands joined in thanksgiving for the gift of life. He refused to feed at his mother's breast on the appointed fast-days of the Church, Wednesdays and Fridays, and as soon as he was of an age to do so he entered the

matters that he was able to throw in through the window of the room in which the maidens slept—for he did not wish it known that he was the benefactor—first one, then a short time after, a second, and finally a third, bag of gold which relieved their distress and enabled them to be honorably married. The other story relates that during a famine, a certain innkeeper having no food to give travelers, used to steal and kill small children—another version says he killed some of his travelers—whom he pickled and served up as pork. St. Nicholas hearing of it went to the inn one day and making the sign of the cross over the vat of pickle, the three dismembered children lying in it were made whole and restored to life. These two incidents may be said to have had a decisive influence on the characteristic aspect of St. Nicholas in art, for when he is not shown actually

restoring the three children standing in vats, as in a predella in two sections by Bicci di Lorenzo—the other part represents the legend of St. Nicholas and the three maidens—he is represented with the three gold balls or bags of gold which he gave to the maidens. (Plate XXIX).

Still another story relates how when the city of Myra was suffering from a terrible famine, St. Nicholas prevailed upon the captains of grain ships from Alexandria to cede to him part of their cargoes, although they were consigned to the Emperor at Constantinople. He assured them that the Em-



ST. NICHOLAS OF MYRA (OR BARI) PRESENTS THE ORPHAN CHILDREN OF THE NOBLE RONCAGLIA FAMILY TO THE MADONNA. A THIRD CHILD IS BEHIND THE PATRON SAINT, PROBABLY SYMBOLISING THE LEGEND REFERRED TO ON PAGE 94. PICTURE BY MORETTO (ALESSANDRO BONVICINO, 1500-1547) IN THE MARTINENGO GALLERY AT BRESCIA

peror's agents would lose naught of what was their due, and, behold, when the ships arrived at their destination, their cargoes were discovered to be intact. This episode has also been represented in art.

In devotional pictures St. Nicholas is represented in episcopal robes, generally with his cope and mitre, but sometimes without a headdress, as in the Santa Croce picture on Page 94. But he almost invariably has the three balls, or besants, signifying the three bags of gold he threw into the bedchamber of the three maidens. Frequently the three bags or balls are laid on a book, and sometimes they lie at his feet. An interesting picture by Moretto of Brescia, now in the Martinengo Gallery of that city, shows the charitable bishop presenting three small children to the Madonna who leans forward from her high throne to receive them. One of the children holds in

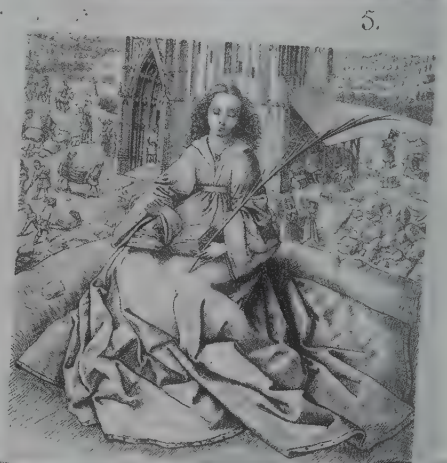
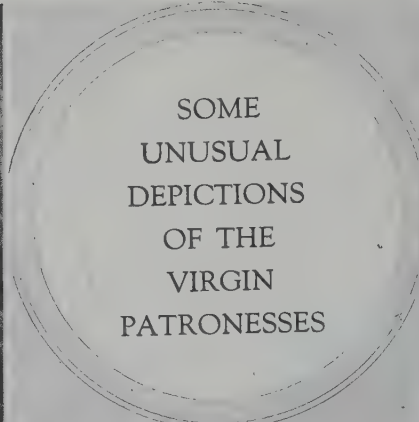
his hands the Saint's mitre, while another holds the three balls. It should be noted that the three-balls sign of the pawnbroker, derives its existence from the famous legend of St. Nicholas of Myra. In a picture by Lorenzo di Credi in the Louvre, St. Nicholas is found with St. Julian of Rimini, as joint protectors of the Adriatic cities. The bishop has no attributes, but his association with St. Julian identifies him sufficiently.

Many other legends, in addition to those I have related, are told about St. Nicholas, but he is so easily distinguishable that it is unnecessary to do more than enumerate the most important. 1) His calming of the storm at sea when on the way to the Holy Land. 2) He saves three men from execution, seizing the sword of the executioner in his hands. 3) He causes Constantine to release his imprisoned tribunes, calling down upon him the anger of Heaven should he fail to obey. 4) Constantine sends him a beautifully illuminated copy of the Gospels, in a binding enriched with pearls and precious stones. 5) He smites the heretic Arius in the face at the great Council of Nice in 325. This story has not obtained a wide credence, on account of the known gentle nature of St. Nicholas—and the fact that his name is not to be found in the list of those present at the Council—but as it has been depicted in art, I repeat it here so that when it is met with its significance may be clear.

St. Nicholas died the next year, 326 A. D., and for nearly seven and a half centuries his remains reposed at Myra, though in the year 807, an unsuccessful attempt was made by a captain of Haroun-el-Raschid, the famous Caliph of Bagdad, to rifle the tomb. But, in 1084, some Ragusa merchants tried again and this time accomplished their purpose, carrying the holy relics to Bari where a splendid church was built over them and consecrated by Pope Urban II (1087-1099). It is from this fact that St. Nicholas of Myra is known in Italy, *San Niccolò di Bari*, or *San Nicola di Bari*. Venice claims to have stolen his remains—as they had stolen those of St. Roch—in 1100 A. D., when Vitale Michiele, the first of his famous line, was the Doge, but their story is not credited, and to Bari is given the honor of housing the bones of one of the most famous saints in Christendom.

* * *

Now we come to the Virgin Patronesses, of whom the first is the very beautiful and profoundly learned ST. CATHERINE OF ALEXANDRIA. After St. Mary Magdalene she is the most popular of all female saints, and appears in innumerable pictures of all dates and schools. She can always be recognised in devotional pictures either by her crown, as a royal princess, and her handsome robes, or, when not so clothed, by her lovely thoughtful face and the book, and often the palm, which she is carrying. In most pictures, however, she has one of the two SPIKED WHEELS between which her pagan persecutors tried



1) St. Catherine of Alexandria, in glory, supported by angels, with the spiked wheels beneath her feet, by Pietro di Giovanni d'Ambrogio (1444), in the Louvre. 2) The celebrated "Chasse de Ste. Ursule." (Reliquary of St. Ursula), by Memlinc, in the Hospital of St. John at Bruges (see pages 101 and 102). 3) SS. Catherine, Margaret, and Barbara, in a 15th century German picture, formerly in the Catholina Lambert collection in New York. 4) St. Barbara, by Lucas Cranach (1472-1553) in Dresden. 5) St. Barbara, as patroness of builders, by Jan van Eyck, at Ghent. 6) St. Barbara, by the same Spanish artist who executed the St. Sebastian (Plate XXVIII. 3). 7) St. Catherine of Alexandria and twelve scenes from her life, by the 15th Century "Master of the Life of St. Cecilia." Taking each column from top to bottom, starting at the left, we see her visit with Queen Sabinella to the Hermit who gave her a picture of the Madonna and Child; her dispute with the doctors; her dream; the Mystic Marriage, and, on the right, scenes of her martyrdom and her burial by the angels on Mount Sinai (see pages 95-99).

to lacerate her body, but which were rent in pieces by the divine intervention before they touched her. Sometimes the wheels are shown intact, in order to symbolise her fortitude and determination to uphold the Christian faith even under the most inhuman tortures, *e. g.* by Bernardino Daddi, (Pl. XXX). But usually, only a fragment of one spiked wheel, or a miniature wheel, is represented, as the attribute of her attempted martyrdom. She frequently carries a sword and a palm, the former as the instrument of her death, the latter emblematic of her self-sacrifice. One of the most frequent and well-beloved forms of the story and legend of St. Catherine, is that picturing the famous dream in which she was taken as spouse by Our Lord. In almost every case this "Mystic Marriage" of St. Catherine represents the young virgin saint offering her ring finger to the Infant Christ who bestows the ring upon her. One of the most famous of all is the great Hans Memlinc picture in the Hospital of St.



THE MYSTIC MARRIAGE OF ST. CATHERINE BY HANS MEMLINC (WORKED 1477-1496) IN THE METROPOLITAN MUSEUM. THE BROKEN SPIKED WHEEL LYING AT THE FEET OF THE VIRGIN PATRONESS IS HARDLY VISIBLE IN THIS REPRODUCTION. NOTE THE THREE-WINDOWED TOWER BEHIND ST. BARBARA ON THE RIGHT OF THE PICTURE

Jean at Bruges in which St. John the Baptist and St. John the Evangelist, one standing on each side of the Madonna's throne, look down upon the crowned princess kneeling before the Infant Jesus, to whom she is extending her finger.

St. Barbara, who is the habitual companion of St. Catherine in pictures, is seated reading a book opposite the latter. An almost similar picture as far as the central group—without the two Saints John—is concerned, from the brush of the same master as the Bruges altarpiece, is in the Metropolitan Museum. But perhaps the best-known, and certainly one of the most beautiful, renderings of this subject, is that by Correggio in the Louvre, which is full of all the charm which makes that delightful master, at his best, so satisfying. How different its exquisite



CORREGGIO'S (1493-1534) VERSION OF THE MYSTIC MARRIAGE OF ST. CATHERINE IN THE LOUVRE. NOTE THE UNUSUAL REPRESENTATION OF ST. SEBASTIAN, HOLDING ARROWS IN HIS HAND, BEHIND ST. CATHERINE

simplicity from the mannered pomposity and fussy composition of the Tintoretto version in the Ducal Palace in Venice, with its incredibly lengthy Madonna and Child, its regally-clad princess holding up her hand almost with condescension, and all its restless figures of mortals, saints and angels. Even the old unhappy-looking Doge, Pasquale Cicogna, I think, appears quite out of place and is looking away from the principal group, one of Tintoretto's many cases of looseness of composition. Frequently St.



THE MYSTIC MARRIAGE OF THE OTHER ST. CATHERINE, OF SIENA, THE FAMOUS DOMINICAN NUN, BY LORENZO DA SAN SEVERINO (C. 1483), IN THE NATIONAL GALLERY. THIS ST. CATHERINE IS INVARIABLY IN A NUN'S HABIT, WHEREAS THE ALEXANDRIAN PRINCESS IS ALWAYS RICHLY DRESSED AND GENERALLY CROWNED. THE THREE OTHER SAINTS ARE ALL DOMINICANS



MORETTO OF BRESCIA HAS DEPICTED THE MYSTIC MARRIAGE WITH BOTH THE SS. CATHERINE, IN HIS GREAT PAINTING IN SAN CLEMENTE AT BRESCIA. ST. CATHERINE OF SIENA HOLDS HER DISTINCTIVE LILY. BELOW ARE SS. PAUL, WITH HIS SWORD, AND JEROME, AS A HERMIT. NOTE THE LARGE STONE.

Catherine is represented with a book only, that is to say, without any other of her usual emblems and attributes, but her position in art is so outstanding that it can be laid down as almost an invariable rule that when a young female saint is depicted, in a devotional group of saints, in or without the presence of the Madonna, holding a book in her hand, she is intended to represent St. Catherine of Alexandria. In pictures of the Mystic Marriage, care must be taken not to confuse the Alexandrian princess with her namesake of Siena, who remembering the story of the first St. Catherine and inspired by a vision of Christ, upon his throne in a resplendent heaven, prayed to the Virgin Mary to bestow her Divine Son upon her. The future Dominican Saint was only eight years old at the time, but it is said she immediately made a vow of perpetual chastity, and later entered a convent of the Third Order of St. Dominick. It was necessary to give this short account of the Sienese nun, for her mystic marriage with the Saviour is a popular subject also. But as she is always dressed in the habit of the Dominican nuns, in spotless white, with or without a black cloak over her habit, she cannot be mistaken for St. Catherine of Alexandria. (See Pages 97, 121, 132.) In the great Moretto picture above, in San Clemente of Brescia,

the artist has depicted the two Saints Catherine, one on either side of the Madonna and Child. The Divine Infant is bestowing the ring upon the princess, while His Mother presents the lily of purity to the kneeling Dominican. It may be observed here that when the catalogue of a gallery, or the title of a picture mentions St. Catherine alone without any other title, it is the learned princess of Alexandria who is meant. St. Catherine of Siena is always given her full name. There is still another of the same name in the calendar of Saints, St. Catherine of Bologna or Caterina dei Vigri, but firstly she was a nun of the Poor Clares and is portrayed either in the brown habit of the Franciscan Order, (see page 131) or in the rich robes of an aristocrat which distinguish her immediately from either of the other saints. Secondly, she was only canonised in the seventeenth century so that she is never found in any early pictures. Thirdly, she had but little importance save in Bologna, where, however, she was worshipped for nearly two centuries before her elevation to the status of a saint, under the name of *La Santa*.

In regard to narrative pictures of the life and career of St. Catherine—for the Mystic Marriage having been only a dream comes under the heading of devotional works—Masolino has left us a remarkably beautiful series in the Church of San Clemente in Rome. In their order the pictures represent: 1) Her famous discussion with the fifty learned doctors sent by Maximian to confound her and over whose most convincing sophistries she triumphed. Through an open window are seen the same philosophers standing in a blazing fire, with the young saint exhorting them to be steadfast as they suffered martyrdom for the new faith to which her brilliant reasoning had converted them.*

2) St. Catherine, pointing upwards to the statue of a nude goddess, exhorts the pagan patricians to renounce the worship of such idols.

3) St. Catherine, through the window of her prison, converts the Empress who is seated on a stool before her. To the right, the converted sovereign is beheaded, and above her prone and headless form can be descried an angel bearing her released soul to the Heaven to which she has now gained admittance.

4) The beautiful young Patroness clad in a long simple gown is standing in an attitude of prayer between the two horribly spiked wheels. One has already broken asunder while an angel is descending upon the other and is smiting it with a sword.

5) She kneels on the ground, while an executioner with upraised sword is about to strike off her head.

*This custom of depicting several scenes relating to the main theme was a very common one among early artists, and was continued even down to the end of the Cinquecento, for Titian in his celebrated "Pilgrims of Emmaus" in the Louvre, shows them on the road outside the house where they were supping with the apparition of Our Lord. The Albertinelli "Madonna with SS. Jerome and Zenobius," also in the Louvre, again shows various episodes of the life of the two Saints, in the background of the picture. In earlier art there are hundreds of similar examples.



THE BURIAL OF ST. CATHERINE BY THE ANGELS, ON THE SUMMIT OF MT. SINAI, BY BERNARDINO LUINI (1475-1531), IN THE BRERA OF MILAN. THE ANGELS IN THIS PICTURE ARE ALMOST UNEQUALLED IN ART FOR TENDERNESS AND LIGHTNESS IN THE AIR

In the sky an angel is waiting to receive her spirit, and in the upper right-hand corner, others are laying her mortal remains to rest in a beautiful sarcophagus on the summit of Mount Sinai.

Mrs. Jameson attributes this series to Masaccio, but while certain of the heads may be ascribed to the first great painter after Giotto, there can be no doubt that the whole conception and the greater portion of the execution are the work of his master, Masolino.

ST. BARBARA, like all the Virgin Patronesses, except St. Ursula, was an Eastern Saint, who became extremely popular in France, Flanders, and Northern Germany, as is reflected in the products of their schools of painting, sculpture and stained glass. The story goes that she was the beautiful daughter of a certain noble of Heliopolis, near Alexandria, who became converted to Christianity when confined to a tower for study and meditation and to protect her from the temptations of the world, and that when a special chamber was being built for her by her father, she ordered the workmen to put in it three windows as a symbol of the Holy Trinity. Her angry father attempted to slay her, but she fled to the top of her tower, where angels hid her from his view and bore her away to a place of safety. Betrayed by a shepherd, she was denounced by her father to the Roman pro-consul, who condemned her to terrible tortures, but she refused nevertheless to abjure her new religion and finally was beheaded by her unnatural parent upon the top of a nearby mountain.

St. Barbara is one of the noblest figures among the female martyrs for the Faith. She is habitually represented in a rich habit, and very frequently crowned, but unlike those of SS. Catherine and Ursula her crown is not that of royal rank, but the emblem of martyrdom. Her chief attribute is the TOWER which has generally three windows, but sometimes

has less. Frequently none are seen clearly, as in the Moretto picture in San Clemente, Brescia, of the Four Great Virgins of the Latin Church and St. Barbara, who is leaning on her tower. Holbein has given us a beautiful picture of the second Patroness—now in the Munich Gallery of Old Masters—in which she is portrayed in a blue gown embroidered with gold, over a white underdress, and covered by a brilliant red mantle falling from her left shoulder. She is crowned and holds a chalice, with a wafer suspended immediately above it, in her two hands. Her tower is to the right, treated as an actual building in correct perspective and proportions. Instead of being a symbolic *model*—analogous to the Church model in the hands of St. Jerome and that of Bologna carried by St. Petronius—as in the Moretto picture first cited, or in Memlinc's figure of St. Barbara on one of the wings of his great "Descent from the Cross" triptych in

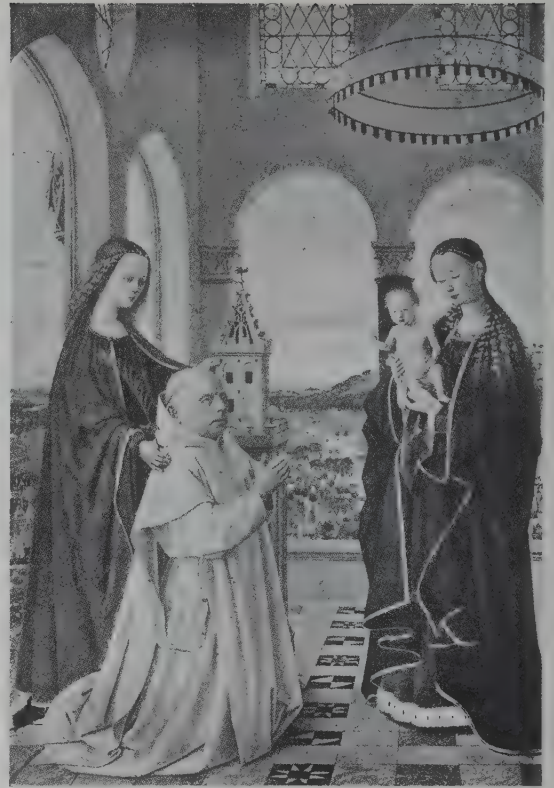


ST. BARBARA, BY HOLBEIN THE YOUNGER (1490-1544), IN THE MUNICH GALLERY. HER TOWER IS IN THE BACKGROUND, WHILE SHE HOLDS THE CHALICE SURMOUNTED BY THE HOST IN HER HANDS

Bruges Hospital, it is an attribute of her actual life. But the most famous of all pictures of St. Barbara is that of Jacopo Palma the Elder—*Palma Vecchio*—in the Church of S. Maria Formosa in Venice, in which the beautiful maiden, a splendid majestic figure, is depicted in a rich brown tunic with a crimson mantle, and a spiked crown from which is hanging a white veil. A large architectural tower stands in the background, but St. Barbara herself simply holds a palm-branch in her right hand.



JACOPO PALMA, *il Vecchio* (1480-1528), IN HIS PICTURE IN S. MARIA FORMOSA IN VENICE, HAS GIVEN US THE NOBLEST REPRESENTATION EXTANT OF THE SECOND VIRGIN PATRONESS



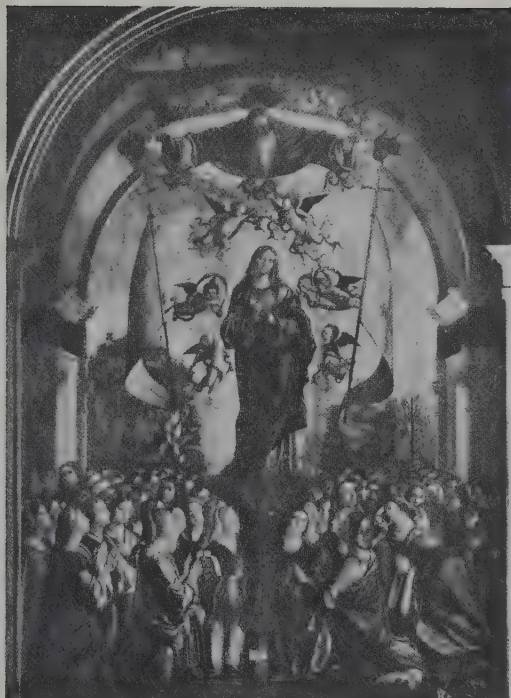
ST. BARBARA, AS THE PATRONESS OF THE CARTHUSIAN MONK WHO HAD THE PICTURE PAINTED, IS THE SUBJECT OF THIS FINE WORK BY THE FLEMING, PETER CHRISTUS (1444-1472), IN THE BERLIN MUSEUM. HERE, IN ADDITION TO HER TOWER, ST. BARBARA CARRIES HER MARTYR'S PALM

Certain German pictures give St. Barbara a peacock's feather, in reference to the legend that the rods with which her father scourged her were turned to feathers. The lovely female saint in Raphael's great "Sistine Madonna" is again St. Barbara, richly-dressed, uncrowned, save for a dainty circlet around her brow. (See Plate.)

Narrative pictures of the life and death of St. Barbara are rare, but when they are found, they are easily recognisable from the excerpt of her legend as given above. She is, however, seen, with or without St. George, on arms and armor, in her capacity of patroness of firearms, and sometimes, as in the famous suit of plate-armor sent by the great Emperor Maximilian to Henry VIII of England, now in the Tower of London, there is depicted a series relating to her career and that of St. George. The designs are attributed to Hans Burgkmaier.

* * * * *

The Legend of ST. URSULA and her "Eleven Thousand Virgins" is one of the great subjects of the Venetians, particularly Carpaccio, who painted a series relating to it; the Flemings, notably the author of the famous Reliquary of St. Ursula (*Chasse de Sainte Ursule*) in the Hospital of St. John at Bruges, and the Germans, especially the masters of the Cologne School. The story is so well-known as to require only a brief reference to it here. Saint



CARPACCIO'S (1450-1522) FAMOUS PAINTING, IN THE VENICE ACADEMY, OF ST. URSULA, SURROUNDED BY HER MANY MAIDENS. THIS IS A TYPICAL VOTIVE PICTURE, IN HONOR OF THE SAINT. NOTE THE FIGURE OF THE ALMIGHTY WITH HIS ARMS EXTENDED IN BLESSING OVER THE SAINTLY GROUP OF MARTYRS (SEE PAGE 102)

Ursula was a Princess of Brittany noted for her great beauty, modesty, and learning. Her hand was sought in marriage by the son of the King of Britain, but she only accepted on condition that he fulfill three desires of her heart: 1) that Prince Conon, her suitor, would provide her with ten virgins, chosen from the most beautiful and nobly-born of his father's kingdom; a thousand other maidens as companions to each of the ten; and a thousand for her own service; 2) that the marriage be postponed for three years, during which time the eleven thousand virgins could visit the shrines of the saints throughout the Christian world; 3) that the Prince and his whole suite, including the maidens, become converted to Christianity.

King Agrippinus and his son, Prince Conon, agreed to these terms and provided the maidens asked for. Then Ursula and her comrades set sail for Rome, but were

blown into the mouth of the Rhine as far as Cologne. Thence under great difficulties and privations they made their way to Rome where St. Sericius received them, and, when they had visited the shrines of SS. Peter and Paul, set out with them, accompanied



ST. URSULA CASTING THE SHELTER OF HER MANTLE OVER HER 11,000 VIRGINS. NOTE THE PROPORTIONATELY COLOSSAL SIZE OF THE SAINT, AND HER ARROW. ONE OF THE ENDS OF MEMLIN'S WORLD-RENOUNDED *Chasse de Ste. Ursule*, IN THE HOSPITAL OF ST. JOHN AT BRUGES

by two of his cardinals and several bishops, for Cologne, where, on her previous visit, it had been revealed to St. Ursula she would receive her martyr's crown. The object of her journey becoming known to the pagan captains in Rome, who feared that such a band of maidens would convert the whole

German nation to Christianity, they ordered the captain of the Huns who were besieging Cologne to destroy the whole assembly. And so it happened. The Princess and her



FRA LIPPO LIPPI'S (1412-1469) *Madonna della Misericordia* (LADY OF MERCY) IN THE BERLIN MUSEUM. NOTE THE RESEMBLANCE OF STYLE WITH THE MEMLIN ST. URSULA

betrothed—who had joined her in Rome and received the sacrament of baptism at the hands of the Pope—with all their companions, were surrounded by a host of barbarians who shot with arrows or slew with the sword all the noble maidens. They suffered bravely, and finally, after Prince Conon, whose baptismal name was Ethereus, and all the prelates,



ANOTHER OF THE PANELS OF MEMLING'S *Chasse de Ste. Ursula* AT BRUGES. IT REPRESENTS THE MARTYRDOM OF THE YOUNG PRINCESS AT THE HANDS OF THE BARBARIANS AT COLOGNE, OF WHICH THE UNFINISHED CATHEDRAL MAY BE SEEN IN THE BACKGROUND. THERE ARE ALTOGETHER EIGHT PANELS IN THE FLEMISH MASTER'S FAMOUS RELIQUARY

had perished, a soldier flew three arrows at St. Ursula and "transfixed her pure breast, so that she fell dead, and her spirit ascended into heaven, with all the glorious sisterhood of martyrs she had led to death . . . and there with palms in their hands and crowns on their heads, they stand around the throne of Christ. . . ."

The distinctive character of this legend, particularly the band of maidens who accompanied St. Ursula on her pilgrimage, make it unnecessary for us to go into any details concerning narrative pictures of her life and legend. Care must be taken, however, to differentiate between the pictures of the Virgin Mary in her role of *Madonna della Misericordia* when she sometimes covers a number of figures with her cloak as in the Fra Lippo Lippi panel in the Berlin Museum, (See Page 101) and those of St. Ursula, e. g., the end panel of Memling's St. Ursula Shrine at Bruges, in which the Virgin Patroness

is surrounded by a number of maidens whom she is sheltering beneath her mantle.* (See page 101.)

Devotional pictures of St. Ursula are numerous. In the Venice Academy there is a beautiful work by Carpaccio, who might be called the official painter of this saint, in which she stands upon a pedestal of palms surrounded by six angels and a large number of maidens kneeling at its base. A banner, of which the pole is surmounted by a Greek cross, stands unfurled on each side of her, and above, the Almighty is leaning out "from the gold bar of Heaven" with His arms extended in the attitude of benediction. This picture and all those other remarkable works by the Venetian Master, now in the Academy, were painted in 1490 for the school of St. Ursula, founded for the support and education of orphan girls. Moretto of Brescia has depicted her standing, crowned, and holding two banners of St. George, each surmounted by a cross, in her hands, while a large group of maidens is gathered round her. In this picture she has no arrow, which is her almost universal attribute in art; nor indeed has she in the Carpaccio picture, in which she is bareheaded, though two angels are holding a crown of *martyrdom* above her head. She generally wears a royal crown as a princess of Brittany. In the Memling panel reproduced on page 101 she is portrayed with a delicate diadem of pearls fitting close to her tightly-drawn hair.

* * * * *

And now we come to the last of the Virgin Patronesses, St. MARGARET OF ANTIOCH, whose name, meaning "pearl," has been given, as we know, to that floral symbol of purity and humility, the daisy. She was once so popular in England that 238 churches are dedicated to her; indeed she is only surpassed in this respect by two other saints, St. Nicholas with 375, and St. Lawrence with 250, and only approached by two more, St. George with 170 and St. Martin of Tours, he who divided his cloak with a beggar, in whose honor there are 165 churches in Great Britain.

St. Margaret, like St. George, was stricken from the Calendar of Saints by Pope Gelasius in 494 A.D., which testifies to the antiquity of her legend, and only came back to the West in the 11th century when the Crusaders returned to their homes. The wife of Malcolm III of Scotland, a Hungarian princess, born in 1046, was the first historical Marguerite of standing. She also was canonised and so

*In regard to the eleven thousand virgins, it has always been a matter of discussion as to what can have been the origin of this estimate of St. Ursula's company. One explanation which sounds very plausible is that when Archbishop Hermann of Cologne wrote about this saint in 922, he mistook the old figures XIMV, for 11000 Virgins, whereas it may have meant 11 Virgin Martyrs—*Undecem Martyres Virgines*—which is a more probable number, for the transport of eleven thousand maidens in those early days was a bigger matter than could have been handled easily. Another version is that St. Ursula had only one companion, whose name was Undecimilla, which means eleven thousand, but this is less probable for the commentator would have written Virgin Martyr after her name, thus XIMMV, not with one M only.

popular that the name become a favorite one throughout the British Isles.

In devotional pictures, St. Margaret is always represented with a dragon either dead at her feet or prostrate but alive, with its mouth open. In one or two rare instances, the dragon is replaced by the Demon, for in her case more than in that of St. George, the dragon is the emblem of the temptations which beset her, and particularly, says the story, of the visit of the Prince of Evil himself in the monstrous form of a dragon, to the dungeon in which she was confined. The legend relates that he swallowed her whole—which is the cause of the *open mouth* in art—whereupon he burst asunder, after which he tried again to tempt her, this time in human form. All these incidents are depicted in art. Some of the most famous pictures of St. Margaret are those by 1) Raphael, in the Louvre, painted in



ST. MARGARET, WITH HER DEAD DRAGON AT HER FEET. FROM THE PICTURE BY RAPHAEL IN THE LOUVRE

honor of the great Queen of Navarre, for her grateful brother, Francis I; 2) Tintoretto, in the Ducal Palace at Venice, in which she is accompanied by St. Louis of Toulouse and St. George, who has no dragon, but is shown in plate armor, with a broken lance at his feet and his white charger behind him; 3) The Master of the St. Bartholomew Altar—now in the Munich Gallery—where she is with St. John the Evangelist. In this picture the dragon holds part of her mantle in its mouth, indicating that it

has swallowed her whole, while from the general appearance it looks as though St. Margaret was coming forth from the burst body of the monster. Lucas van Leyden has painted a similar subject in a picture also in the Munich Gallery of Old Masters.

Historical pictures of St. Margaret represent the main incidents of her life and her martyrdom as follows: 1) She is keeping the sheep which belonged to her nurse, when the Caesarean ruler of Antioch sees and covets her. 2) She announces herself to be the servant of Christ. 3) She is thrown into prison and comforted by the Holy Ghost in the form of a Dove. 4) She is tortured with forks and barbed prongs as she hangs suspended from a gibbet. 5) She conquers the Demon or Dragon. 6) She is cast into a cauldron of boiling pitch. 7) She is beheaded.

* * *

And now the Four Great Virgins of the Latin Church—their official title—SS. CECILIA, AGNES, AGATHA and LUCIA, who stand out on account of the heroism with which they braved the wrath of the pagan rulers, and the fortitude with which they bore the most abominable humiliations and tortures and, finally, death, in defence of their chastity and their faith in the new religion of Jesus Christ. Unlike the Virgin Patronesses, who, with the exception of St. Ursula, were, as we have already stated, Greek saints, they are not universally considered throughout Christendom, but only in the Roman church and the Reformed Church of England. The Virgin Patronesses are worshipped in the Greek and Russian Orthodox Church, as well as in the Roman, but only St. Catherine and St. Margaret are included in the Protestant Episcopal Calendar of Saints.

St. CECILIA was of patrician blood, whose parents were among those numerous Romans—St. Sebastian was another—who professed Christianity secretly, making at first no open show of their conversion. Having a special gift for music, she composed hymns and invented the organ, which she consecrated to the glory of God. She was married to a young noble, who, like herself, was of virtuous character, and who not only respected the vow of perpetual chastity she had made when a child, but also became a Christian, was baptised by St. Urban, and suffered martyrdom with his brother Tiburtius and a centurion named Maximus, whom they converted while under his charge in prison. All three were canonised and are buried in the cemetery of St. Callixtus. A Roman prefect named Almachius, coveting St. Cecilia and her wealth, called upon her to renounce her faith, and upon her scornful refusal caused her to be cast in a bath of boiling water in her own house, from which, however, she emerged uninjured. Thereupon she was ordered to be beheaded, but the executioner's hand trembled so violently that, though he struck at her three times, she lived, terribly wounded, for three days. St. Cecilia's house in Rome was consecrated as a church, at her own request, and the



THE FOUR GREAT VIRGINS OF THE LATIN CHURCH AND ST. BARBARA, BY MORETTO, IN SAN CLEMENTE AT BRESCIA. IT IS A VOTIVE PAINTING IN HONOR OF ST. CECILIA, AFTER WHOM IT IS NAMED. THE SAINTS ARE, READING FROM LEFT TO RIGHT: (ABOVE) ST. AGATHA, AND ST. AGNES WITH HER LAMB. (BELOW) ST. LUCIA, ST. CECILIA, AND ST. BARBARA

bath chamber is now the chapel of it. The heating apparatus still exists, for the church was repaired and decorated anew in the 16th century. St. Cecilia is almost always represented with musical instruments in pictures painted since about 1400 A. D. Prior to that she was depicted with a crown of martyrdom, holding a gospel. In groups of saints such as the Coronation by Fra Angelico in the Louvre, St. Cecilia is frequently shown with a wreath of red and white roses on her head. In this particular picture she appears kneeling opposite St. Nicholas of Myra right in the foreground with her back turned to the spectator. She has no musical attribute. Care must be taken in such cases not to confuse her with St. Dorothea of Cappadocia, who usually carries roses in a fold of her dress and a book. One of the best known paintings of St. Cecilia is that by Raphael in the Bologna Museum reproduced on page 16, where it is fully explained. In the picture by Moretto of Brescia, illustrated above where the four Latin Virgins are assembled with St. Barbara, and in which St. Cecilia is the central figure, she is shown holding a miniature organ under her arm. In the Bartholomew Altar in Munich she stands with the Apostle and St. Agnes, playing a miniature organ upheld by an angel. The famous wing of the "Adoration of the Lamb" altar-piece by the

Van Eyck brothers at St. Bavon's at Ghent shows St. Cecilia playing an organ as a pendant to the equally famous angel choir. (See Plate XVIII). Pictures of the martyrdom of St. Cecilia can be recognised from our short account of her sufferings and death.

ST. AGNES, the second of the Latin Virgins, is always, I think, represented with a lamb, the symbol of innocence and meekness, and frequently with a palm and a crown of martyrdom. (Plate VI.) Her legend is one of the most ancient and authentic in ecclesiastical history, and the Church of St. Agnes in Rome is said to have been built early in the 4th



ST. CECILIA AT THE ORGAN SHE IS SAID TO HAVE INVENTED, SURROUNDED BY ANGEL MUSICIANS. ONE OF THE WINGS OF THE ADORATION OF THE LAMB ALTAR-PIECE AT GHENT, BY THE VAN EYCK BROTHERS (1366-1426 AND 1390-1440). THIS PICTURE WAS FORMERLY AT BERLIN BUT WAS RETURNED TO BELGIUM IN 1919 WITH OTHER PORTIONS OF THE VAN EYCK'S MASTERPIECE

SOME WELL-KNOWN PICTURES OF SAINTS LUCIA, CECILIA, AGNES, AND DOROTHEA



1) St. Lucia, by Carlo Dolci (1616-1686) in Florence. Note the rays of light issuing from the wound in her throat, in reference to the meaning of her name. 2) The Madonna, between SS. Dorothea, of Cappadocia—also the birth-place of St. George—and Agnes, whose distinctive lamb, again in reference to her name, is lying at her feet. St. Dorothea, who was an early Greek Virgin Martyr is always shown with a basket or bowl of fruit and red and white roses, which she is frequently offering to the Madonna or Child, as depicted here by the unidentified German master of the Holy Family (*Meister der Heiligen Sippe*), in the Wallraf-Richartz Collection in Cologne. 3) It is hard to believe that this gross richly-costumed, sentimental creature painted by the famous Fleming, Peter Paul Rubens (1577-1640), in the Berlin Gallery, is intended to be the dainty ethereal martyr, St. Cecilia. An excellent example of degradation in Art, after the end of the Cinquecento. 4) Although this charming picture by Francesco Ubertini, (*Bacchiacca*), in the collection of Mr. Dan Fellowes Platt, is called St. Agnes, and might quite well be so, (see page 106), we believe it is actually intended as a devotional representation of the Magdalene, inspired by the picture by Timotei Viti (see page 70) for the Lamb of the Virgin Patroness is not present. (Courtesy of the Ehrlich Galleries).

Century by Constantine the Great over the very spot where she died. The mosaic showing the young saint with Popes Honorius I (626-638 A. D.), who built the edifice, and Symmachus (498-514 A. D.), the former holding a model of the Church, and the latter a book, is still in existence and should be visited by all lovers of Christian art who find themselves in the Eternal City. Next to the Evangelists

into a dungeon, still without raiment, she again prayed for succor, whereupon an angel descended from Heaven and wrapped a shining cloak around her virginal form. (See Plate VII.) The son of Sempronius entering her cell was stricken with blindness as he gazed irreverently upon her, but, moved to pity, she prayed for his recovery and her prayer was granted. For this the people called for her punish-



THE CENTRE PANEL OF THE BARTHOLOMEW ALTAR-PIECE BY THE ANONYMOUS GERMAN PAINTER, KNOWN AS THE "MASTER OF THE BARTHOLOMEW ALTAR," IN THE MUNICH GALLERY. THE APOSTLE HOLDS A GOSPEL AND THE LARGE KNIFE WHICH IS HIS PARTICULAR ATTRIBUTE (SEE PAGE 59). AT THE LEFT IS ST. AGNES WITH HER LAMB AND BOOK, AND, AT THE RIGHT, ST. CECILIA WITH THE MODEL OF AN ORGAN

and Apostles, St. Agnes is the earliest Saint to appear in Art. In devotional pictures she is unmistakable by her youth and innocence and her lamb and book, while pictures of her martyrdom are sufficiently distinctive to permit of no confusion with other female saints. Having taken a vow of chastity and of devotion to the service of Our Lord, she was pursued by the desires of the son of the prefect Sempronius. The youth fell sick and was like to die unless the maiden would consent to marry him, as he had requested of her parents. Sempronius tried to bring her back to the faith of his pagan gods and to consent to a union with his son, but upon her refusal became violently angry, caused her to be loaded down with chains and exposed unclothed to the soldiers and the multitudes. But as her garments were torn off her she prayed to her God, who caused her hair to grow instantly and fall as a cloak around her. Then when she was cast

ment as a sorceress and the ungrateful prefect caused her to be flung into a fire which left her unscathed. Thereupon the people more convinced than ever that the maiden was a witch, clamored still more loudly for her blood, and again yielding, Sempronius ordered the executioner to behead her as she stood upon the harmless pile of blazing fagots. She was buried in the Via Nomentana where she is said to have appeared to her parents in a vision and told them that she was seated on a throne in Heaven close to Him to whose service she had devoted her life. All these incidents are portrayed in narrative pictures of St. Agnes, which have ever been popular, particularly with Roman women. Perhaps the best known are those by Tintoretto in the Madonna dell' Orto Church in Venice, Domenichino's dramatic work in Bologna, and Ribera's famous picture, reproduced on Plate VII of this book.

The martyrdom of ST. AGATHA is so particularly painful and oppressive even in pictures that it has been represented in art comparatively seldom. Her history relates that she was a native of Catania in Sicily, where the wicked Emperor Decius placed his creature Quintianus as King, with orders to put all Christians to the sword. He did this to justify his murder of his predecessor, Philip, who was a Christian, but whose throne he had coveted to gratify his own overweening ambition. The beauty of the maiden, Agatha, fired him with evil lusts, and he attempted in many unmentionable ways to possess himself of her. Failing, in spite of all, to achieve his object, he abandoned himself to a frantic rage against the girl, and ordered that her breasts be severed from her body, which was done, but in the night St. Peter and an angel appeared to her in a vision and healed her wounds with ointment. Then she was thrown into a fire, but an earthquake rocked the city, and the inhabitants, laying the blame to the cruel tortures to which St. Agatha had been subjected, obtained her release. But she died almost immediately from her frightful injuries. All this happened in the early years of Christianity, as early as 253 A. D. It is related that in 1551, the Turkish infidels were prevented from capturing Malta by the intervention of St. Agatha and that is the reason for her being the patroness of the small island in the Mediterranean. In devotional pictures she is generally depicted holding a female breast, or sometimes a pair, in her hands or on a platter, as in the Moretto picture on page 104. She is also seen in some works holding a pair of shears and wearing the veil, which was wound about her bosom after her torture. Of pictures relating to her actual martyrdom, I know none which belong to what we might call the sincere period in art. Those that do exist such as the famous Sebastiano del Piombo canvas, in the Pitti Palace, and the awful, dramatic, representation of the suffering maiden by Tiepolo, in the Berlin Museum, are all of a late school, when the painters took advantage of the opportunity, comparatively rare in sacred art, of presenting the nude female form in all the splendor with which they were able to endow it. In the picture by Callisto da Lodi, a huge canvas over the high altar of the church dedicated to St. Agatha in Brescia, she is seen hanging upon a cross, with only a few drops of blood upon her veiled bosom to indicate the mode of her suffering.

The last of the Four Great Virgins, ST. LUCIA, or Lucy, was, like her companions in the Church hierarchy, pursued by the evil designs of the ruler of the province in which she lived, and resisted them in spite of all the tortures to which she was subjected. She was very wealthy, and at fourteen years of age was betrothed by her mother to a young pagan, but her secret vow of chastity was, owing to a miracle which convinced her mother, respected, and

St. Lucy was permitted to sell all their possessions and give the proceeds to the poor. This enraged her suitor so much that he denounced her as a Christian to Pascasius, the prefect of Syracuse, who had received orders from the monstrous Diocletian to exterminate the followers of the new Faith in his province. Previously, however, as the young pagan complained that the chaste maiden's eyes haunted him at all times, she deliberately tore them out and sent them to him on a platter. This incident is referred to when St. Lucia is shown, as she generally is, with a pair of eyes on a dish (see our illustration, page 104). Pascasius tried his utmost to induce her to sacrifice to the gods, but in vain, and upon her definite refusal, resorted to the then common device



ST. LUCY REMAINS IMMOVABLE AGAINST THE PULLING OF FOUR OXEN. A PICTURE BY LORENZO DI NICCOLO (1370-1440) IN THE METROPOLITAN MUSEUM OF ART

of sending this pure maiden to a house of ill-fame. She was, however, shielded from defilement by the miraculous strength which was given her, and Pascasius ordered her to be slain with the sword. But when the executioners came to lead her to the place of suffering, neither they nor a double team of oxen could move her from where she stood—symbolising the power of Christian resistance to evil—nor could a fire lit around her move her, until finally a soldier, desirous of pleasing the infuriated prefect, thrust a dagger into her throat, whereupon her soul was released.

In devotional pictures, St. Lucy is shown sometimes with a wound in her throat from which issue rays of light as in the famous Carlo Dolci picture in the Florence Academy. She is frequently seen with a lamp, in reference to her name, Lucia, derived, it goes without saying, from the Latin *lux*, i. e., light. But her usual attributes are either a dagger, or her eyes, sometimes on a platter, as in the Moretto picture of the Four Virgins, or, as in a curious work by Zenale in the Church of S. Martino at Treviglio, with her two eyes impaled on a skewer with a bottle-shaped handle. Lorenzo di Niccolo (1370-1440) painted an interesting though naïf series of four scenes from the life of St. Lucy, which is now in the Metropolitan Museum. The first panel shows her with her mother at the shrine of St. Agatha, whither they had journeyed to pray at the tomb of the

virgin saint for the restoration to health of Lucia's mother, on which occasion St. Agatha appeared to her and told her that henceforth she could by her own prayers protect her native city of Syracuse, and obtain her mother's return to good health. The second shows her giving away the proceeds of the sale of her estates. In the third she is traduced before the prefect Pascasius by her suitor, while the fourth, which we reproduce here, depicts her resisting the attempts of a double yoke of oxen to drag her to the place of execution. (See preceding page).

* * *

Before closing this chapter, it is, I think, necessary to say a few words about the large number of courageous converts to Christianity, who, during the course of the ten major persecutions, suffered horrible tortures and appalling deaths with an almost unbelievable fortitude, in both men and women, among young people and children, as among the aged. The vast majority are, of course, anonymous, "Unknown Soldiers" of the first army of Christ Our Lord, but some of them are known to us, either because of their outstanding social position, or their steadfastness under suffering. We have classed them as the Early Martyrs, and included those who died in the first three hundred years of the Christian Era, from the time of Nero (54-68 A. D.) to that of Diocletian (284-305 A. D.). If any reader will trouble to look through the list of Saints classified according to their costumes, which closes this book, they will be astonished at the number of martyr-saints who suffered under the last cruel tyrant.

The word "Martyr" simply means "witness" (to the Faith), and Martyrdom, "death for the true Faith or for any article thereof, or being killed *in odio fidei*."

The Proto-Martyr, he who first—not counting the Innocents who were slain at Bethlehem by Herod in the hope of including in the slaughter the Infant Jesus—suffered martyrdom for the religion of Christ was St. Stephen, who was stoned to death as described in the Acts of the Apostles VII. 59, while Saul, who became the Apostle Paul, looked on and guarded the clothes, "and Saul was consenting unto his death" (Acts VIII. 1). Stephen was one of the seven deacons (Acts VI. 5) chosen by the "multitude of the disciples" and ordained by the Apostles, and it is in the robes of that office that he is invariably depicted. (Plate XXXIII.) His typical dalmatic is bright crimson, embroidered and tasselled with gold. He is never without the palms—being the Proto-Martyr, the first of all, with no possible doubt as to the authenticity of his story—nor without one or more stones on his head, or shoulder, or lying near him on the ground, or again on a gospel in his hand. Do not confuse with St. Nicholas of Myra, and his three balls of gold. The latter is never represented other than as a bishop, while St. Stephen always wears the distinctive dalmatica of a deacon. It seems strange

that in spite of the biblical sanction for the martyrdom of St. Stephen, he does not appear in the great mosaic of St. Apollinare Nuovo at Ravenna—nor of course in the more accessible copy at the Church of St. Vincent de Paule in Paris—in which forty-two martyrs, twenty-one men and a like number of virgins, are depicted in procession, bearing crowns, and advancing, one group from the right, the other from the left, towards an enthroned Madonna in the centre. This mosaic having been executed in the sixth century—about 534 A. D.—the choice of the martyrs represented is of prime interest to students and art lovers, for naturally only those who were most in favor would be selected. And although the work was executed by Greek mosaic artists, and by order of the Byzantine Emperor Justinian, only six of the forty-two are Greek Saints. The others all belong to the Western, or Roman, Church. The names of the Byzantine, or Greek, saints are marked in the following list with an asterisk. The order given is that of the procession, with the head of each section being nearest to the Madonna, and it will be noticed that many of the most important saints in the Calendar of today do not appear at all in this sixth-century list which, on the other hand, includes many who are now forgotten.

The men, led by St. Clement the Pope, are SS. Justinus, Lawrence the deacon, and Hippolytus, his warrior guard and disciple; *Cyprian of Antioch, the companion of St. Justina; Cornelius the Pope (257-252); Cassian, Bishop of Imola; the Roman brothers, John and Paul; Vitalis of Ravenna and his two sons, Gervasius and Protasius of Milan; Ursinus; Apollinaris, the early bishop of Ravenna in whose honor the church was built and who was martyred in 79 A. D.; Sebastian; *Demetrius; *Polycarp, the disciple of St. John the Evangelist and first Bishop of Smyrna, who is called one of the earliest "Fathers of the Church"; Vincent, deacon of Saragossa and one of the most renowned saints in the calendar; Pancras, the 14-year-old martyr under Diocletian; Chrysogonus and Sabinus, the Roman martyrs.

The Virgin martyrs are led by *St. Euphemia of Chalcedonia, instead of St. Catherine as they would be in a similar work composed today. Following the "Great" Virgin, as she is called in the Eastern Orthodox Church, are in order, SS. Paulina; Daria—whose usual companion, St. Chrysanthus, is not present; Anastasia, the companion of Chrysogonus—*Justina of Antioch who is usually seen with Cyprian; *Perpetua who appears nowhere else in Art; Felicitas, who died with her seven sons for the true Faith; Vincentia; Valeria; Crispina; Lucia and Cecilia, two of the "Four Great Virgins"; Eulalia the Spanish martyr; Agnes and Agatha, the other two "Great Virgins"; Pelagia, one of the Blessed Penitents, an actress; Sabina, the Roman patrician; Christina, patroness of the Venetian States; Eugenia, who lived as a monk under the name of the Abbot Eugenius; Anatolia and Victoria.

The most popular saints of today are not here at all. SS. Catherine, Barbara, Margaret, Dorothea and Ursula, Stephen, George of Cappadocia, Christopher, are all missing from this interesting procession.

This list of the Early Martyrs, classified as such, with those of the Eastern and Roman persecutions and of the other Italian states and foreign countries, will be found on page 155 near the end of the book, each list arranged in alphabetical order.

And in addition to these few of the more important saints of whom I have found it necessary to speak at length in order that their various appearances in art may be instantly understood, there are at least a hundred more who were also frequent subjects for the artists of bygone days. It is not that their sacrifice of all that life held dear to them was less great than that of their more renowned brethren, but simply that their celebrity being more local, less universal, their appearances are less frequent, and, however entrancing I may find this subject, I must not allow myself to forget that this book is designed first and foremost as a practical aid to those who want to understand the significance of the thousands of sacred pictures which crowd the galleries of the old and even the new world. Therefore to our regret we must leave the rank and file of "the Noble Army of Martyrs" to others who are fortunate in having a greater space at their command, and simply refer our readers to the list we have prepared classifying the saints by their costumes, and the alphabetical index which will tell the reader in which category of that list to look for any saint he may wish to identify.

MISCELLANEOUS PATRON SAINTS OF COUNTRIES, CITIES, PROFESSIONS, ETC.

The knowledge of the various Saints who were, or in some cases are still worshipped, as Patrons of some locality, is most important in the "reading" of pictures, particularly those which are still hanging in the City, Church, Chapel or Monastery for which they were painted. For example in Bologna one sees numerous representations of a Saint holding a model in his hand. The high belfry in the model tells us that this is Saint Petronius, who rarely appears except in Bolognese pictures. Thus can we often locate a Master, or at least a school of painting. Again, a Warrior Saint with a palm in Bergamo is certainly St. Alexander, who is that city's chief patron. Otherwise a warrior saint with a palm might be St. George, or St. Longinus, or St. Adrian, or St. Liberale though the latter two usually bear an anvil and a spear respectively, as their attributes.

The number of Saints who are patrons of countries, cities, classes of society, or against troubles, sickness and so forth is legion and we can only give a succinct list of the most important. Many of these do not occur in Art at all, but we publish them here for reference purposes. For the same reason we have arranged them in categories, and in alphabetical order in each category.

COUNTRIES

AUSTRIA: St. Leopold, St. Stephen, St. Maximilian, St. Coloman.

BAVARIA: St. George.

BOHEMIA: St. John Nepomuck, St. Wenceslas, St. Ludmilla, St. Vitus, St. Procopius.

BURGUNDY: St. Andrew.

DENMARK: St. Anscharius and St. Canute.

ENGLAND: St. George.

FLANDERS: St. Peter.

FRANCE: St. Michael, St. Dionysius (Denis), St. Geneviève, St. Martin.

GERMANY: St. Martin, St. Boniface and St. George Cataphractus; SS. Maurice and Gereon.

HOLLAND: St. Mary.

HUNGARY: St. Mary of Aquisgrana and St. Louis.

IRELAND: St. Patrick, St. Bridget.

ITALY: St. Anthony of Padua.

NORWAY: St. Olaf and St. Anscharius.

PIEDMONT and SAVOY: St. John the Baptist, St. Maurice, St. George, St. Amadeus.

POLAND: SS. Stanislas and Hedwiga.

PORTUGAL: St. Sebastian.

PRUSSIA: St. Andrew and St. Albert.

RUSSIA: St. Nicholas, St. Mary and St. Andrew.

SARDINIA: St. Mary.

SCOTLAND: St. Andrew.

SICILY: St. Vitus, St. Rosalia (Palermo), St. Agatha (Messina), St. Lucia (Syracuse).

SPAIN: St. James (Sant' Jago).

SWEDEN: St. Anscharius, St. Eric and St. John.

SWITZERLAND: St. Gall and the Virgin Mary.

THURINGIA and all that part of SAXONY: St. Elizabeth of Hungary, St. Boniface.

UMBRIA: All through this region and the eastern coast of Italy, very important in respect to art, the favorite Saints are: St. Nicholas, St. Francis of Assisi, St. Clara, St. Julian of Rimini and St. Catherine of Alexandria.

WALES: St. David.

CITIES

ABERDEEN: St. Nicholas.

ANCONA: St. Syriacus, and his mother Anna.

AREZZO: St. Donato.

ASTI, NOVARA, and all through the cities of PIEDMONT and the north of Italy, we find St. Maurice, and his companions St. Secundus, St. Alexander, and the other Martyrs of the Theban Legion.

AUGSBURG: St. Ulrich, St. Afra.

BAMBERG: St. Henry and St. Cunegunda.

BARCELONA: St. Eulalia. (In Spanish pictures only.)

BERGAMO: St. Alexander, St. Grata.

BOLOGNA: St. Petronius, St. Dominick, St. Proculus, St. Eloy (Eligio), Patron of Goldsmiths and Farriers.

BRESCIA: SS. Faustinus and Jovita, St. Julia, St. Afra.

BRUGES: St. John the Baptist.

BRUSSELS: St. Mary Magdalene and St. Gudula.

COLOGNE: The Three Magi, or Kings, St. Ursula, St. Gereon.

CORTONA: St. Margaret.

CREMONA: St. Omobuono.

EDINBURGH: St. Giles.

FERRARA: St. Gemignano, St. George, St. Barbara.

FIESOLE: St. Romolo.

FLORENCE: St. John the Baptist, St. Zenobio, St. Antonino, St. Reparata, SS. Cosmo and Damian (the Apothecary Saints, especial patrons of the Medici family), St. Verdiana, St. Miniato, St. Zenobius.

GENOA: St. George, St. Lawrence.

GHENT: St. Bavon.

GRENOBLE: St. Hugh the Carthusian.

LIEGE: St. Hubert, St. Lambert.

LISBON: St. Vincent.

LUCCA: St. Martin, St. Frediano, St. Zita.

MADRID: St. Isidore, St. Dominick (Patron of the Escorial), St. Lawrence.

MANTUA: St. Andrew, St. Barbara, St. George, and St. Longinus.

MARSEILLES and all PROVENCE: St. Lazarus, St. Mary Magdalene, St. Martha, St. Marcella.

MESSINA: St. Agatha.

MILAN: St. Ambrose, St. Gervasius and St. Protasius, St. Maurice, St. Victor.

MODENA: St. Gimignano. (In pictures of the Parmese school.)

NAPLES: St. Januarius.

NOVARA: St. Gaudenzio (see ASTI).

NUREMBURG: St. Lawrence, St. Sebald. (The latter an important person in pictures and prints of the Albert Dürer school.)

OXFORD: St. Frideswide.

PADUA: St. Anthony of Padua.

PARIS: St. Geneviève, St. Germain, St. Hippolytus.

PARMA: St. John the Baptist; St. Thomas the Apostle; St. Bernard; St. Hilary (Ilario).

PERUGIA: St. Ercolano and St. Costanzo.

PIACENZA: St. Justina, St. Antoninus (Theban Legion).

PISA: St. Ranieri, St. Torpé, St. Ephesus and St. Potita. (These only in the ancient Pisan school.)

RAVENNA: St. Apollinaris.

RIMINI: St. Julian. (A young saint, popular all through the north and down the east coast of Italy.)

ROME: SS. Peter and Paul.

SEVILLE: St. Leander, St. Justina, St. Rufina. (These are only found in Spanish pictures.)

SIENA: St. Ansano, St. Catherine of Siena, St. Bernardino.

TOLEDO: St. Ildefonso, St. Leocadia. (Only in Spanish pictures.)

TREVISIO: St. Libérale.

TURIN: St. John the Baptist, St. Maurice.

VALENCIA: St. Vincent.

VENICE: St. Mark, St. George, St. Theodore, St. Nicholas, St. Catherine, St. Christina.

VERCELLI: St. Eusebius, St. Theonestus (Theban Legion).

VERONA: St. Zeno, St. Fermo, St. Euphemia.

VIENNA: St. Stephen.

CLASSES OF SOCIETY, TRADES AND PROFESSIONS

ARCHERS: St. Sebastian.

ARTISTS: St. Catherine.

BOOKSELLERS: St. John Port-Latin.

CAPTIVES: St. Leonard and St. Barbara.

CARPENTERS: St. Joseph.

CHILDREN, PROTECTION FROM REPROACH: St. Susanna.

DIVINES: St. Thomas.

FISHMONGERS: St. Peter.

FOOLS: St. Mathurin.

GOLDSMITHS AND FARRIERS: St. Eloy of Noyon.

HATTERS: St. William of Aquitaine.

HUNTERS: St. Eustace and St. Hubert.

LAWYERS AND CIVILIANS: St. Yves of Brittany.

LITERATI AND STUDIOUS PERSONS: St. Catherine and St. Gregory.

LOVERS: St. Valentine.

MARINERS: St. Christopher and St. Nicholas.

MILLERS: St. Arnold.

MUSICIANS: St. Cecilia.

NAILSMITHS: St. Cloud.

NURSES: St. Agatha.

PAINTERS: St. Luke.

PARISH-CLERKS: St. Nicholas.

PERIWIG MAKERS: St. Louis of France.

PHYSICIANS AND SURGEONS AND PHILOSOPHERS: St. Cosmo and St. Damian.

PILGRIMS: St. Julian Hospitator.

PIN-MAKERS: St. Sebastian (on account of his body having been used as a pin-cushion for arrows!).

PRISONERS: St. Leonard and St. Roch.

SAILORS: St. Nicholas.

SHOEMAKERS: St. Crispin.

SMITHS: St. Eloy.

SWINEHERDS: St. Anthony.

TANNERS: St. Clement.

VIRGINS: St. Winifred.

YOUNG CHILDREN: St. Felicitas, St. Nicholas, St. Ursula, St. Catherine.

AGAINST SICKNESS AND TRIBULATIONS

COLIC AND KINDRED TROUBLE: St. Erasmus.

DEATH, SUDDEN: St. Mark.

EYE TROUBLES: SS. Ottilia and Lucia.

FIRE, DESTRUCTION OF PROPERTY BY, AGAINST: St. Agatha, St. Anthony of Padua.

MICE AND RATS: St. Gertrude.

NERVOUS TROUBLES: St. Vitus.

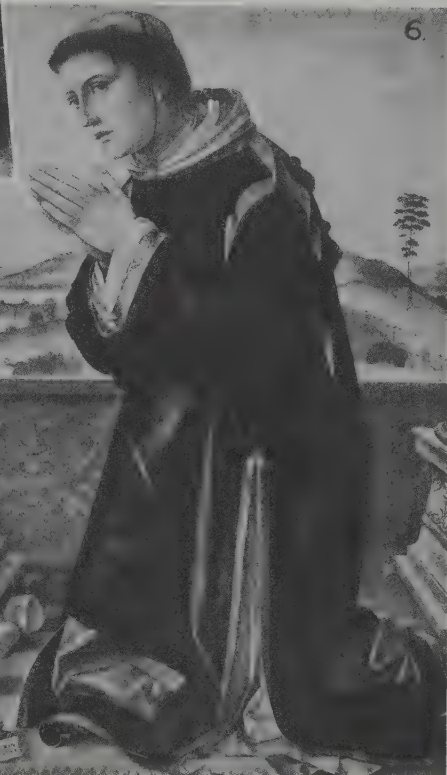
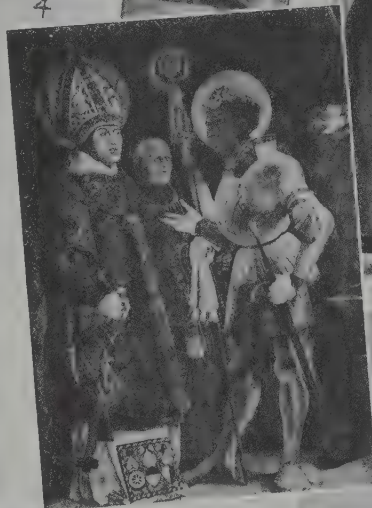
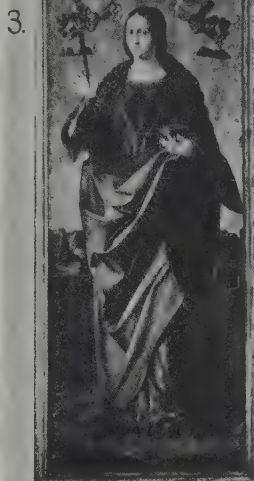
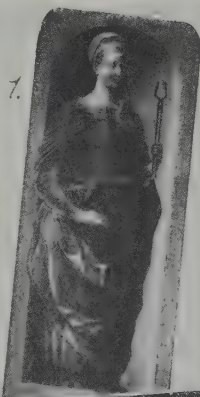
PLAGUE AND INFECTIOUS DISEASES: St. Roch and St. Sebastian.

QUINCY: St. Blaise.

TEETH, ACHING OR DECAYED: St. Apollonia.

THIEVES: St. Ethelbert.

SOME OF THE
MOST POPULAR
PATRON SAINTS
AND THE PRO-
TO-MARTYR: ST.
STEPHEN



1) St. Apollonia, the Greek Virgin Martyr, Patroness against dental troubles, holding the pincers and tooth, which are her attributes in art, by some 16th Century Ferrarese Master, in the Louvre. 2) Enthroned Madonna, with SS. Omobuono and Francis of Assisi, by Bartolommeo Montagna (c. 1450-1523) in the Berlin Museum. Note the tiny St. Catherine with her pen, book, and wheel, in the centre foreground, and St. Bernardino da Feltri kneeling at the feet of the patriarch of his order, St. Francis, and holding up a miniature "Monte-di-Pietà." 3) St. Lucy, with her eyes in a bowl and her dagger, by Zagarelli da Cotignola (w. 1495-1518). (Courtesy of the Kleinberger Galleries). 4) St. Maurice, of the Theban Legion, as a Moor, in reference to his name—a frequent occurrence in German pictures—with St. Erasmus, Bishop of Formio, by Matthias Grünewald (died c. 1530), in the Munich Gallery. 5) The famous Etienne Chevallier, with his patronymic patron, St. Stephen, by the rare French master, Jean Fouquet (w. 1461-1485), in the Berlin Gallery. Note the stone on St. Stephen's *Old Testament* (see page 19). 6) St. Stephen, in his usual dalmatic, by Francia, in the Casino Borghese in Rome. Note the blood on his head and the stones in front of him.



THE WORLD-RENOVED "TRIUMPH OF DEATH" PROBABLY BY FRANCESCO TRAINI, IN THE CAMPO SANTO IN PISA. THIS INTERESTING WORK OF A FOLLOWER OF GIOTTO IS REplete WITH SYMBOLISM AND YET IS MORE NATURALISTIC THAN ANYTHING EXECUTED UP TO THAT TIME. IN THE FOREGROUND WE SEE A NUMBER OF KNIGHTS LOOKING AT THREE BODIES LYING IN VARIOUS STAGES OF DECOMPOSITION IN THREE COFFINS. ONE IS A KING, FOR HE WEARS A CROWN. A HERMIT, PROBABLY ST. RANIERI OF PISA, PRESENTS A ROLL OF THE LIVES OF THE DEAD MEN. IN THE MOUNTAINS ABOVE, AN INTERESTING GROUP OF HERMITS IS ENGAGED IN PERFORMING THEIR DAILY DUTIES, AND IN THE CENTRE OF THIS SECTION ST. ANTHONY IS PAYING HIS FAMOUS VISIT, OF WHICH WE SPEAK BELOW

CHAPTER XII

THE HERMITS AND MONASTIC ORDERS

Although this grouping under one heading is unusual in works of this kind, the only matter for surprise is that it is not always adopted, for the whole principle and history of monasticism grew out of that species of flight from temptation and self-mortification which led men away from their fellows to seek solitude and meditation in the wilderness. The hermits are therefore particularly venerated by the church, partly because of their self-sacrifice and sufferings for an ideal, partly, again, because out of the principle of solitude grew the monastic orders with their incalculable influence upon the whole cultural history of humanity. We shall go more fully into this later in this chapter.

The hermits who appear in art are listed in their proper place among the Saints, classified by their garments. Some of them are universally famous, others enjoy a more local celebrity. Among the best-known to all of us are, of course, St. Anthony of Egypt, with his long beard, his hooded monastic habit, his pig, his crutch and bell, and his aspergill;

St. Jerome with his semi-nude body, his skull and crucifix, his lion and his cardinal's hat, and frequently shown beating his chest with a big stone; St. Giles of Edinburgh as an old man, holding a hart wounded by an arrow—which had taken refuge in his cave—and more rarely, St. Paul the Hermit, to whom St. Anthony went for advice, and who might be called the Father of the Anchorites or true Solitary Hermits. He lived in the desert by himself for nearly a century, rarely coming into contact with other human beings until St. Anthony, who had dwelt alone in a cavern for 75 years, and believed that he had lived a life of self-mortification longer than any other man had ever done, heard that another hermit, Paul, had spent 24 years more than he had, in the wilderness. St. Anthony reached Paul's cave just in time to receive his last breath and blessing. The two old men are sometimes seen together, notably in four famous works, one by Velasquez in the Prado, Madrid, another by Lucas van Leyden in the Lichtenstein Gallery, Vienna, a third by Pinturicchio in the Vatican, the last by Guido Reni in the Berlin Museum, which we have illustrated on page 114.



TO ST. PAUL THE HERMIT (see below). IN THE FOREGROUND OF THE NEXT SECTION ARE A GROUP OF DEAD OR DYING, FROM SOME OF WHOM ANGELS OR DEVILS ARE WITHDRAWING THE SOULS, AS NAKED INFANTS (SEE PAGE 27), WHILE ON THE RIGHT ARE A NUMBER OF HAPPY PEOPLE, WHOM DEATH, WITH A SCYTHE IS ABOUT TO CUT DOWN. NOTE THE WAY THE DEAD ARE SEPARATED SHARPLY FROM THE LIVING, LIKE IN A FIELD OF CORN PARTIALLY MOWN, WHICH IS THE IDEA INTENDED HERE. IN THE AIR, SERAPHIM AND DEVILS ARE BEARING AWAY THE SOULS OF THE BLESSED AND THE DAMNED RESPECTIVELY, OR FIGHTING FOR POSSESSION OF ONE OR ANOTHER.

St. Paul, alone, is shown as a very old man, almost naked, with a girdle of leaves, seated near a palm-tree. His beard should be white and very long. Two lions are frequently introduced to illustrate the legend relating that two such beasts, always the emblem of solitude in the desert, dug his grave with their paws. A centaur is also brought in occasionally, the mythical creature, half man, half horse, who led St. Anthony to the cave of St. Paul. The raven, which fed him, is another common accessory. Care must be taken not to confuse him with St. Onofrio, who is also depicted clothed only with branches of trees, but who is always made to appear as dirty and shaggy and generally uncouth as possible. He figures in the picture called the "Meditation on the Passion" by Marco Basaiti (attributed to Carpaccio) in the Metropolitan Museum, and the great Andrea del Sarto Madonna illustrated on page 114.

St. Paul was, as stated above, the founder of the Anchorites, while St. Anthony found it better to group together a number of hermits for prayer and organized labors for Christ. They were known as Cenobites, and their communities were, so to speak, the first monasteries. St. Anthony is therefore seen

in some works holding a building in his hand, but such pictures are rare, and when a saint is depicted thus it generally represents St. Jerome, — who introduced the monastic principle from the Theban desert into Europe, and so is revered as the founder of monachism in the West,—or some other personage, who may or may not be a saint, but who built a church or monastery. (See page 154, Buildings.)

A number of women are included in this group of hermits (see page 147), notably St. Mary Magdalene, St. Gudula and St. Mary of Egypt. The two former appear in the wonderful van Eyck panel of the Ghent altarpiece, which depicts ten male hermits and two women, led by St. Anthony who is recognisable by the blue T-shaped cross on his breast. St. Onofrio fully clothed as all the group is, can also be recognised by his shaggy matted beard right behind St. Anthony, St. Mary Magdalene is distinguished by her ointment box, while the other is surely St. Gudula, for she is the patroness of Brussels, and she is dressed in handsome robes, whereas the other female hermits were of lower social rank and are always depicted in rags or semi-nude. (See Plate XXXIV.)

Now from the beginning of history we find that two basic yearnings govern the soul of mankind, one, that desire for spiritual community with the Al-



THE MADONNA IN GLORY WITH SS. ANTHONY OF EGYPT AND PAUL THE HERMIT, BY GUIDO RENI, IN THE BERLIN MUSEUM

mighty while still in this life, which we term "mysticism," and the other, the sense of a necessity of more or less painful penance for self-acknowledged shortcomings, which we know as "asceticism." Monasticism (from the Greek "monastikos"—living alone) was in sort the expression of these almost universal longings regulated and developed, instead of being governed solely by the degree of fortitude of soul and body possessed by each individual penitent. And so we find organised monasteries long before the Christian era in such countries as Tibet and India, and in China and Japan, where the Brahmins and the Buddhist monks, respectively, lived under conditions very similar to those which obtained in the European Christian establishments. In Judea and in Alexandria in pre-Christian times the Essenes and the Therapeutae, respectively, lived in the manner of the later Cenobites under strict rules, but concerned, as were all the Cenobites until the rule of St. Benedict came to give a higher note to the system, with the salvation, one might say by hook or crook, of their own souls, rather than with the work of doing good or giving the benefit of their meditations to their fellow-men living in spiritual darkness.

So it follows that none of these early pre-Christian monastic institutions had any effect upon the Christian communities of SS. Anthony and Benedict.

Now when St. Anthony, by his eloquence and the exemplary life he led, drew toward him large numbers of converts who followed him and also took to dwelling in caverns near him, he brought into being, as it were, the earliest Christian monastery. He and his first disciple, Pachomius, built an edifice on an island in the Nile, to which St. Anthony returned after the death of his mentor, Paul—which had been attended by so many miraculous incidents—and where he died in the year 357 A.D. Hilarion, another convert and disciple, founded the first monastery in Syria, and still another, Basil, built the first monastic cloister in Asia Minor. St. Jerome, after a visit to St. Anthony, founded a number of monasteries in Italy and Northwestern Europe, then known as Gaul, and a century later the monastic principle was firmly established by St. Benedict, who had also lived as a hermit in the rocky wilderness of Subiaco near Rome for three years. (See page 122.)

But whereas the hermits, bound by no laws, acknowledging no authority, filled in many cases with self-glorification, refusing to study, and believing in nothing but their primitive theology, presented a menace rather than a support to the cause of the religion of Jesus Christ, the monks of the Benedictine order, and others which soon came into being after it, must be looked up to forever, not only for



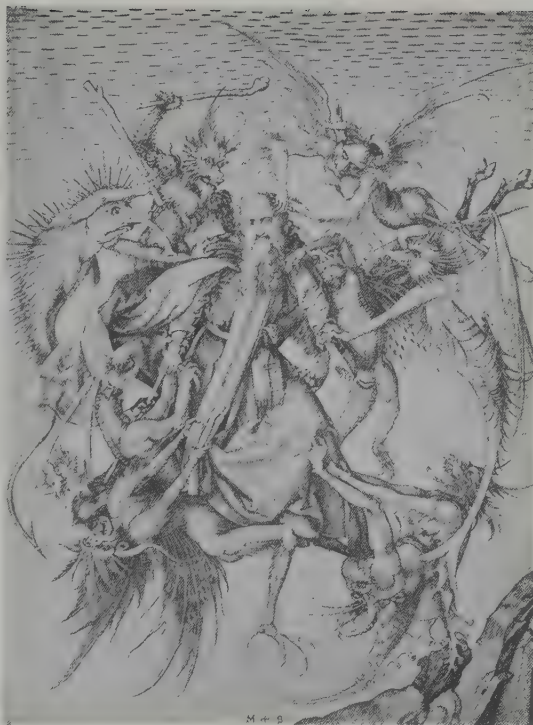
ANDREA DEL SARTO'S GREAT MADONNA AND SAINTS IN THE BERLIN GALLERY. THE SAINTS ARE: *Standing*, SS. BENEDICT, PETER, MARK AND ANTHONY OF PADUA. *Kneeling*, SS. ONOFRIO AND CATHERINE OF ALEXANDRIA. *In front*, SS. CELSUS AND JULIA, THE VIRGIN MARTYR, WHOSE PRESENCE SHOWS THAT ANDREA DEL SARTO PAINTED THIS PICTURE FOR BRESCIA, OF WHICH CITY CELSUS AND JULIA ARE PATRONS

their intelligent teaching of the Gospels but also for their work in the realms of fine arts, of chemistry, of all the then-known natural sciences, in the education of the people, and for their institution of well-organised hospitals. It is safe indeed to say that without the splendid disinterested labors of the monastic orders in those early days the majority of the glorious cathedrals which dot the face of Europe would never have been built; innumerable literary treasures would never have seen the light; the arts of painting and sculpture would have been incalculably slower in reaching their maximum of achievement; medicine would long have continued in the primitive methods of barbaric days, and strange as it may seem in this connection, women would have remained under the proprietary influence of chivalry, until the invention of gunpowder, making the knight in armor an encumbrance and a danger rather than backbone of an army as he used to be, drove feudalism out of the field and allowed men to begin thinking for themselves. In short, the influence of the monks on every aspect of life was so tremendous that it is hard to visualize what would have happened to civilisation had the monastic orders not come into being.

Now, pictures painted for them take several important forms: 1) those which glorify the Saviour in one or another of His manifestations on earth, or



SS. ANTHONY AND GEORGE WITH THE MADONNA IN GLORY, BY PISANELLO (C. 1385-1455), IN THE NATIONAL GALLERY. NOTE THE BELL, ASPERGILL AND PIG OF ST. ANTHONY

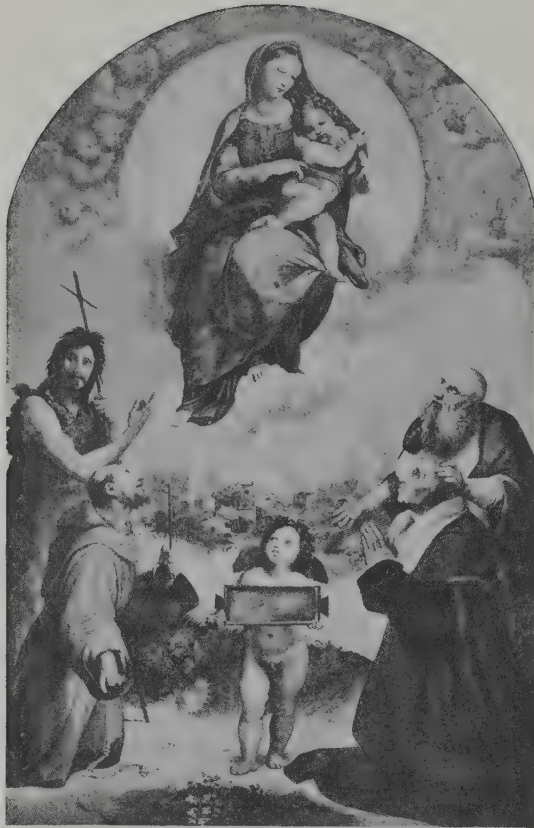


THE TEMPTATION OF ST. ANTHONY, AS INTERPRETED BY ONE OF THE MOST INTERESTING OF ALL GERMAN PAINTER-ENGRAVERS, MARTIN SCHÖNGAUER. (C. 1440-1491) (Courtesy of Kennedy & Co.)

the Virgin, His Mother, with one or more of the most prominent saints of some particular order gathered together around the throne of the Madonna, or gazing rapturously upon such miraculous happenings as the Resurrection, or the Assumption, or the Coronation of the Virgin; 2) those in which the leading saints of one particular order, with its patriarch, its own founder, and frequently its patron saint, are united in adoration of the divine Beings or the Mother of God, as such (*Dei Genetrix*); 3) those again where the leading lights of the monastic idea as a whole are represented together; 4) those in which the founder of the order, or sometimes the general patriarch is himself enthroned, surrounded by the great dignitaries of his community; and finally, 5) those in which incidents in the lives and spiritual careers of the founders and principal saints are illustrated in historical or narrative form.

Of the first type of picture we can take as example, Raphael's great Madonna da Foligno, now in the Vatican, in which St. Francis of Assisi kneels at the feet of the Madonna in glory, opposite the donor, Sigismondo Conti. Behind St. Francis is the patron of his order, St. John the Baptist, presenting *il Padre Serafico* to the Virgin, while St. Jerome, the patron of the donor, performs the same service for that worthy. (See page 116).

An excellent example of the second type is the wonderful Coronation by Pinturicchio, also in the Vatican, in which, against a background of the twelve Apostles, divided into two groups of six, the



RAPHAEL'S CELEBRATED "MADONNA DA FOLIGNO," IN THE VATICAN, PAINTED FOR THE FRANCISCAN ORDER AT THE COMMAND OF SIGISMONDO CONTI, WHO IS KNEELING OPPOSITE ST. FRANCIS, WHILE ST. JEROME PRESENTS THE DONOR TO THE VIRGIN, AND ST. JOHN THE BAPTIST, THE PATRON OF THE ORDER, PERFORMS A SIMILAR SERVICE FOR THE *Padre Serafico*. (SEE PAGE 120.)

most brilliant personalities of the Franciscan order are kneeling beneath a beautifully conceived celestial group. We see on the extreme left in front, the Seraphic Doctor, St. Bonaventura, in episcopal robes, with his rejected cardinal's hat on the ground before him. Behind him is St. Bernardino of Siena with his lean, emaciated face; in the centre is the founder of the Order, St. Francis of Assisi, with his distinguishing mark, the Stigmata; to the extreme right, St. Louis of Toulouse, the French royal saint, nephew of the great St. Louis, as a Bishop, his cope sprinkled with fleurs-de-lys, and his mitre on the ground before him; and behind him, St. Anthony of Padua, with no attributes but always recognisable as a portrait.

Of the third class, a representative picture is to be seen in the Metropolitan Museum: a devotional Christ on the Cross—not a Crucifixion as it is termed in the catalogue—already mentioned on page 15, and to make our point clearer, we have reproduced it on page 118. Although this interesting work was executed by a Dominican, for the Dominicans, as the presence in the foreground, of the two kneeling saints of that order testifies, there are, present, saints of other orders whose names are given in the caption beneath the cut. A better

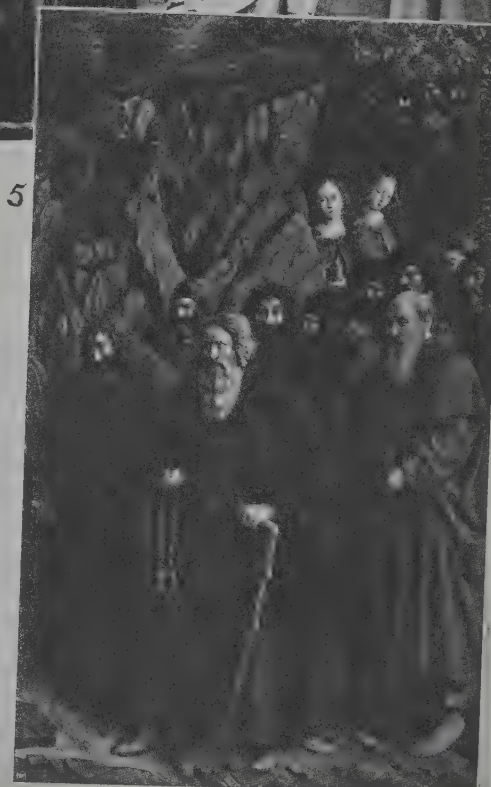
example still is the Coronation by the same master in the Convent of San Marco, in Florence where he lived and flourished. Kneeling beneath the Divine group are from left to right: St. Thomas Aquinas, the Angelic Doctor, with a sun on his breast; St. Benedict in his black habit, and wearing a beard; St. Dominick and St. Francis facing each other with their characteristic habits and attributes; St. Peter Martyr, the third great Saint of the Dominican order, while the saint on the right is St. Anthony of Egypt, representing the Augustinian order, as he does so frequently in pictures painted specially for it. Thus the four great original orders are represented, each by its founder or patron. (See Plate XXXVI).

An even more comprehensive picture in this class is the great Crucifixion—with the two thieves—by Fra Angelico, on the walls of the convent of San Marco in Fiesole. (See page 118). Here we find, in addition to the customary group of the Virgin Mary, Mary Cleophas, St. Mary Magdalene, St. John the Evangelist, St. John the Baptist, and St. Mark, the two last as patrons of Florence and the particular convent respectively, and the patrons of the Medici family, SS. Lawrence (Lorenzo), Cosmo and Da-



THE CORONATION OF THE VIRGIN. ANOTHER FRANCISCAN PICTURE BY PINTURICCHIO, ALSO IN THE VATICAN. THE TERRESTRIAL GROUP, KNEELING IN FRONT OF THE TWELVE APOSTLES, ARE: (From Left to Right): SS. BERNARDINO OF SIENA, BONAVENTURA WITH HIS CARDINAL'S HAT ON THE GROUND, FRANCIS, LOUIS OF TOULOUSE, AND ANTHONY OF PADUA.

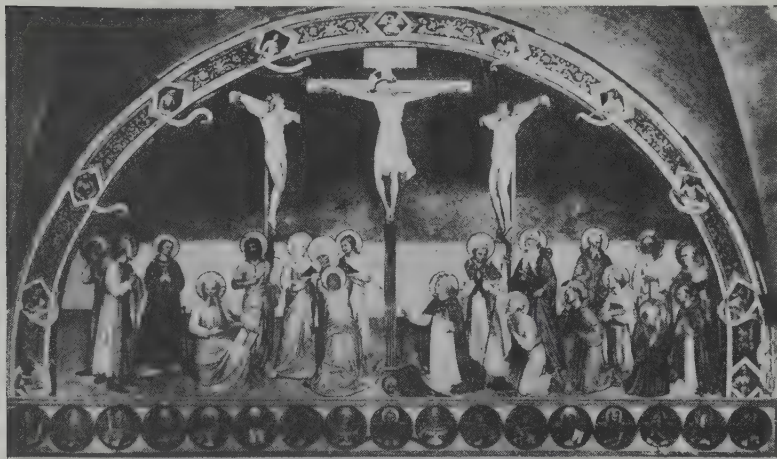
ST. ANTHONY OF EGYPT AND SOME OF THE OTHER HERMITS



1) St. Anthony of Egypt, as an Abbot, *in cathedra* (enthroned) with Pope St. Cornelius and St. Cyprian, in a famous picture by Paul Veronese, in the Brera at Milan. 2) St. Anthony with his pig, crozier, bell, and book, and St. Barbara with a palm and chalice in attendance upon the Madonna, by Bernardino Luini, also in the Brera. 3) St. Mary of Egypt, one of the "Blessed Penitents," by Menlinc at Bruges. 4) The Coronation of the Virgin, by Fra Angelico, at the convent of San Marco, at Fiesole, near Florence, shows us the patrons, founders and prominent members of all the leading orders kneeling in adoration of the Divine group. *From left to right we see SS. Thomas Aquinas, Benedict, in black, Dominick, Francis of Assisi, Peter Martyr and Augustine as an Augustinian Hermit.* 5) St. Anthony leading the company of hermits: one of the wings of the Ghent altarpiece of the "Adoration of the Lamb," by Hubert and Jan van Eyck.

mian, all of whom stand on the left of the picture, the founders of the Dominican, Franciscan, Carmelite, Jeronymite, Camaldolese, Benedictine, Cistercian, and Vallombrosan Orders.

Typical of the fourth class is the picture by the Sicilian artist, Novelli, in the monastery of San Martino near Palermo, in which St. Benedict is seen



FAMOUS FRESKO OF A DEVOTIONAL CRUCIFIXION BY FRA ANGELICO ON THE WALLS OF THE DOMINICAN CONVENT OF SAN MARCO IN FIESOLE, FULLY EXPLAINED ON PAGES 116 AND 118

enthroned and surrounded by a vast concourse of saints of the original, and all the reformed orders which were governed by the rule of the patriarch.

As for the fifth group, such works are innumerable, for they have been the favorite subjects of the painters and their monastic patrons ever since the earliest days of the Renaissance in Italy. Incidents in the lives of the leading saints of each order, their miracles, their mystic visions, are to be found depicted in early pictures in every gallery that collects works of the old masters. (See Plates XXXV.-XXXIX.)

Now, the first monasteries, as we understand the term today, were founded by St. Benedict, who in 529 removed his congregation from Subiaco to Monte Cassino, upon the summit of which there was formerly a temple dedicated to Apollo, while one of his disciples, St. Maur, founded the first Benedictine institution in France at Glanfeuil, during the life-time of the famous "patriarch." Benedictine monasteries are very numerous throughout Europe, or rather were, until political bodies growing either jealous or afraid of their enormous influence—the infinitely larger proportion being for good—either destroyed the building, or drove the monks away, or both. Although the Benedictines were not essentially the "building monks,"

the fact that until the ninth century, there was no other organised body of clerics, forced the senior "order" to build churches and monasteries for the housing of its adherents and the practice of its teaching to the people. The Augustinian Canons were the "Cathedral Builders" *par excellence*, for reasons which we shall explain presently, but some

of the grandest monuments of Gothic still extant are of Benedictine construction, notably the Cathedral Churches of Canterbury, Bath, Winchester, Ely, and the Palatinate Cathedral Church of Durham, of which the Bishop, alone in the British Isles, wears a ducal coronet around his mitre. Westminster Abbey, Peterborough, Gloucester, and Chester Cathedrals are also Benedictine edifices as are all those lovely ruined abbeys which make certain parts of England and Scotland so picturesque, notably Fountains Abbey in Yorkshire, Bolton Abbey in Derbyshire, Melrose Abbey in Scotland, Tintern Abbey on the river Wye, and Glastonbury, most

famous of all, for it was there that fifteen years after the Assumption of the Blessed Virgin, Joseph of Arimathea established himself and converted vast numbers of people to the new faith. On account of this early success in proselytising by one who had helped to lay Our Lord in the sepulchre, English Ambassadors at three great councils in the fifteenth century claimed precedence of those of the Kings of France, Spain and Scotland, all of whose peoples were converted later than the English.



SMALL DEVOTIONAL CRUCIFIXION BY FRA ANGELICO, IN THE METROPOLITAN MUSEUM, WITH (from left to right:) SS. MONICA AND HER SON, AUGUSTINE, THE VIRGIN MARY, JOHN THE EVANGELIST, FRANCIS OF ASSISI, AND DOROTHEA OF CAPPADOCIA. KNEELING IN FRONT ARE SS. DOMINICK, MARY MAGDALENE, AND THOMAS AQUINAS. (SEE PAGE 15)

The most famous Benedictine monasteries are those at Subiaco, formerly St. Benedict's cavern-dwelling, and, a mile away, the convent of Santa Scholastica, so named after St. Benedict's sister, which has the distinction of having housed the first printing press in Italy, just as Caxton set up his in the Benedictine Abbey of Westminster in 1477; the San Sisto at Piacenza, for which Raphael painted the world-famous *Madonna da San Sisto*; Grotto Ferrata near Frascati, with its great Domenichino frescoes of the life of St. Nilus; San Severino at Naples; San Giustina at Padua; the Abbeys of Fontevrault, St. Maur, Marmoutiers in France, and St. Andrew's Church in Rome. It should be remembered that the term "Abbey" attached to the name of any building stamps it almost certainly as of Benedictine origin, *e. g.*, Westminster Abbey. But as already stated, the Benedictines were not really builders; they were, first and foremost, scholars, and to their untiring patience and loving labors it is that we owe so much of our knowledge of ancient literature. And from the viewpoint of art, we shall always be under obligations to the monks of this great community for their researches into the realm of chemistry with its offshoot of pigment-mixing, which made possible the painting of those exquisite works of the early Masters. Not only did the monks of St. Benedict invent many of the best tints, they also prepared them for use, and when a painter was given a commission to execute a picture to adorn one of their chapter houses, his colors were mixed by the chemists of the institution in order that, in their excellence, they might be worthy of the subject for which they were to be used (see pages 7 and 9). The majority of the wonderful illuminated manuscripts of feudal days were produced by these sincere and disinterested art-craftsmen.

Artists who bear the title *Dom* or *Don* are always either original Benedictines, or one of the later reformed branches, such as the Camaldolesi, *e. g.*, Don Lorenzo Monaco, whereas those whose names are preceded by the title *Fra* (brother) are members of the Mendicant Orders, *i. e.*, Dominicans or Franciscans or Carmelites, as, for example, Fra Angelico and Fra Bartolommeo, who belonged to the former, Fra Antonio da Negro Ponte, who was a Franciscan, and that remarkable personage, Fra Lippo Lippi, a Carmelite. The author of the famous treatise on painting, who is known as Theophilus the Monk, was a Benedictine.

Now, while the Benedictines were above all scholars, students, and teachers, the Augustinian Canons were responsible for many of the noblest of the Gothic Cathedrals, while the Mendicant Orders specialised on the construction of hospitals and in the care of the sick. And it is most important that we should know the founders, and, in many cases, the present owners of the great hospices and cathedrals containing world-famous works of art, for through that knowledge we can understand more

easily the significance of such pictures and solve the fascinating puzzle of the identity of the saints portrayed.

We have already mentioned a number of Benedictine edifices, but there are many others built either by reformed branches of that order or by royal or ducal saints who were members of either the parent body or a subsidiary community. Of such is



"MEDITATION ON THE PASSION," BY MARCO BASAITI (ATTRIBUTED TO CARPACCIO) IN THE METROPOLITAN MUSEUM. THE HERMITS ON EITHER SIDE OF THE SAVIOUR ARE ST. JEROME (LEFT) AND ST. ONOFRIO, WITH SCENES FROM THEIR LIVES IN THE BACKGROUND

the great cathedral of Bamberg, erected by King Henry of Bavaria, who with his wife, Cunegunda, is included in the calendar of saints; the celebrated *Certosa* of Pavia, the *Grande Chartreuse* near Grenoble, the *Certosa* in Rome, were all built by the Carthusians, founded by St. Bruno; the Cistercians assembled by that most wonderful of all monks, St. Bernard de Clairvaux, who preached the second crusade, gave us the abbeys of Fountains and Tintern, which we mentioned before, the famous Abbey of Citeaux near Châlons-sur-Saône in France, which is the Mother-house of the Order, and its most renowned dependency, the Abbey of Clairvaux in Champagne. The Vallombrosans constructed the Abbey from which they took their name, near Florence, in the mountains; the Salvi Monastery on the outskirts of the Tuscan capital, and the splendid Church of the Trinità, also in Florence. The Church of S. Maria della Vallicella in Rome belongs to the Oratorians, founded in 1575 by St. Philip Neri, but it was not built by them.

The Augustinian Monks, or Augustinian Canons, or Austin Canons or Austin Friars, as they are diversely styled, were above all Churchmen, or to use the ecclesiastical term, Regular Canons. They claim foundation by the great "Doctor of Grace" himself, but the claim has been disallowed by the Church, and their first authentic establishment as a cenobite community dates from 816 A. D., when the Council of Aix-la-Chapelle drew up the so-called Rule of St. Augustine in order to reaffirm the discipline of the canons regular, which had grown lax. These men, then, being Church-dignitaries, in con-



ST. PATRICK, WHO WAS AN AUGUSTINIAN CANON, IN HIS EPISCOPAL ROBES AS PRIMATE OF IRELAND, WITH HIS SERPENT EMBLEM CRUSHED BY THE HEEL OF HIS PASTORAL STAFF
(Courtesy of O'Malley's Book Store)

tradistinction to the "lay" monks of St. Benedict, were the Church builders, *super omnes*, of the middle ages. It was they who gave us the great cathedrals of Cologne, and Strasbourg and Mainz, in Germany; the beautiful Salisbury, stately Lincoln, Lichfield, and Carlisle in England; the *Eremitani* in Padua; San Lorenzo in Florence; and the Churches dedicated to their Patriarch, Sant'Agostino, in Pavia and Rome. As a general rule, ecclesiastical buildings dedicated to the Patriarch, or his mother, St. Monica, or to St. Mary Magdalene, St. Lawrence or St. Anthony the Hermit, are Augustinian. York and Beverley Minsters, though, as their name implies, they were Benedictine edifices, were ceded by the monks to the Austin Canons.

The Dominicans also gave the world some remarkably beautiful churches, which they filled with pictures painted by the greatest artists of Italy. San Domenico at Bologna is the parent church where the great preacher himself lies buried. Santa Maria Novella in Florence, with its famous Rucellai Madonna—formerly attributed to Cimabue, on the word of Vasari, but now given by nearly all scientific critics to the Sienese master, Duccio di Buoninsegna—and Santa-Maria-sopra-Minerva in Rome, both belonged to the preaching order. In Fiesole also is the famous Convent of St. Mark (San Marco), the life-long home, first of *Il Beato*, Fra Angelico, then of Fra Bartolommeo, and in the gardens of which the great Savonarola preached. The Santa Maria-delle-Grazie outside Milan, for which Leon-

ardo painted his wonderful "Last Supper," is another Dominican church. The Dominicans being famous preachers, nearly all their churches, except Santa Maria-sopra-Minerva, were built as one large hall without aisles, in order that the voice of the friar could be heard more distinctly.

The Franciscans built a number of fine churches also, notably the Santa Croce in Florence; the Ara-Coeli in Rome for which Raphael painted his splendid Madonna da Foligno; and of course the parent-church at Assisi with its celebrated series dealing with the life of the patriarch by his friend, Giotto, and his followers.

The Carmelites built the beautiful Carmini Church in Florence with its famous Brancacci Chapel, decorated by Masolino and Masaccio.

The Jesuits gave us the Cathedral of Antwerp and its magnificent "Descent from the Cross" which Rubens painted for the Order. And finally, the Jeronymites, who claim St. Jerome as their patriarch, built the Monastery of San Sigismondo near Cremona, and in Spain, those of St. Just, and the Escorial, now the Royal Palace, in Madrid.

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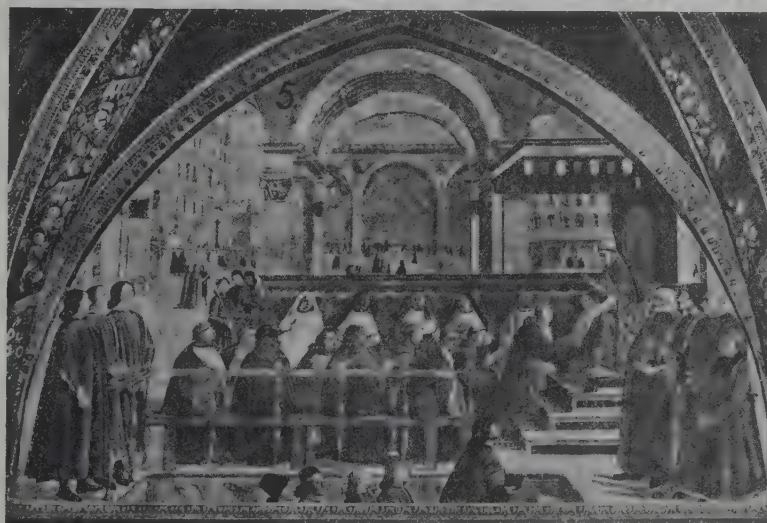
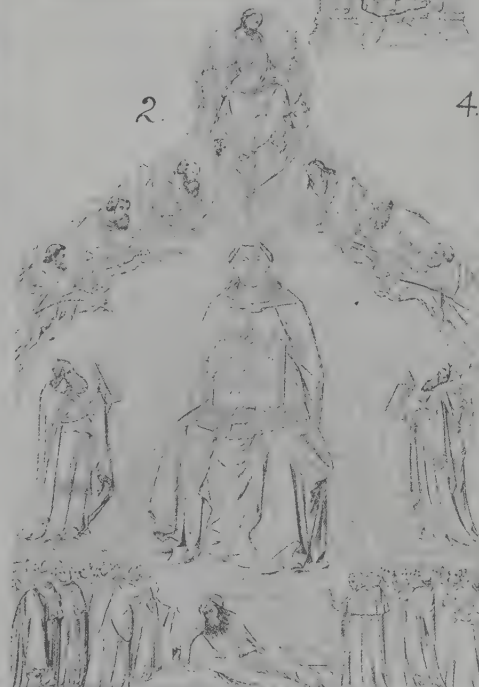
The limited space at my disposal forbids me even to skirt the fascinating topic of the careers of those noble characters who founded the great monastic orders, while as for the secondary members, I cannot do more than mention the names of those who appear in art sufficiently often to warrant such notice. All of those who have any importance from the artistic standpoint are, however, listed in the



ST. PATRICK, AS A PILGRIM, ON THE JOURNEY TO TARA
(Courtesy of Mr. Edward J. O'Malley)

SOME DEVOTIONAL PICTURES OF IMPORTANT MONASTIC SAINTS AND A NARRATIVE FRESCO

3



1) St. Catherine of Siena, with the Stigmata plainly discernable on her hands and feet, and her lily and book, by Lorenzo Vecchietta (c. 1412-1480), in the Public Library at Siena. 2) St. Thomas Aquinas, in glory, by F. Traini, in St. Catherine's at Pisa. Note how Christ sends a triple ray of knowledge to the Angelic Doctor; a ray each to SS. Paul, Matthew, and Luke, on the left, and to Moses, John, and Mark on the right, each of whose books transmits a ray to the Dominican. The books of Plato and Aristotle also send him a ray, but his own book crushes the Arab philosopher, Averroes, whom he defeated in debate. It, with his other works, give light to the numbers of Dominicans gathered beneath his feet. 3) St. Benedict, from an old Breviary. 4) St. Chad of Lichfield with a model of his cathedral, from a modern stained glass window by Christopher Whall. 5) Pope Honorius III confirming the "Rule of St. Francis of Assisi" (see page 130), by Domenico Ghirlandajo in Santa Trinità at Florence. 6) St. Benedict, from the Guillaume Moreel altarpiece, in the Bruges City Museum.



THIS CHARMING PICTURE OF THE MADONNA IN GLORY, AGAINST A ROCKY AND UNDULATING LANDSCAPE, BY THE EXCELLENT UMBRIAN MASTER, BERNARDO PINTURICCHIO, IN THE NEW PALACE OF THE PODESTÀ AT SAN GEMIGNANO, GIVES US THE INTERESTING COMBINATION OF POPE ST. GREGORY THE GREAT, ONE OF THE LATIN DOCTORS, AND ST. BENEDICT, AS THE FIRST ABBOT OF THE BENEDICTINE ORDER. HE HAS AN ABBOT'S MITRE AND CROZIER, WHILE ST. GREGORY IS IN PAPAL ROBES WITH THE "TRIPLE CROWN." THE ROCKS AT THE RIGHT REPRESENT THE CAVERN AT SUBIACO WHERE ST. BENEDICT IN HIS YOUTH LIVED AS A HERMIT. THIS PICTURE WAS EXECUTED FOR THE CISTERCIANS OF ST. BERNARD OF CLAIRVAUX, AS THE PATRIARCH'S WHITE HABIT AND MITRE INDICATE.

"Complete Tables of Holy Personages and Saints" classified in categories according to their habitual costume in pictorial representations. It is to these tables that the letters in parentheses following the names of Saints in this chapter refer.

BENEDICTINES: Founded 529 A. D. by *St. Benedict*, General Patriarch of the order, and author of the famous "Rule of St. Benedict" which was the governing law of nearly all monastic institutions for centuries. Irish monasteries, exceptionally, never accepted the Rule of St. Benedict. St. Benedict himself is shown in a black habit in pictures painted for the original order; in white, when the picture was for one of the reformed branches.

The other Benedictine Saints who wear the monastic habit are always in black, such as *St. Benedict* (K.a.), *St. Ildefonso*, Archbishop of Toledo (C), *St. Benedict Biscop* or Bennet, (A) *St. Cuthbert*, Bishop of Durham (D), *St. Benedict of Anian* (K.a.), *St. Dunstan*, Archbishop of Canterbury (C), *St. Giles of Edinburgh* (H and K.a.), *St. Bavon of Ghent* (O), *St. Scholastica* (G.e.i.), the sister of the Patriarch, *St. Guthlac of Croydon* (K.a.), *SS. Maurus and Placidus* (K.a.), the immediate disciples of St. Benedict. Besides these, there are a number of English and German Benedictine Saints, and of royal Saints

belonging to the first of the monastic orders. *St. Helena* (G.a.), who is said to have discovered the True Cross, and *St. Alban* (A.), the English protomartyr, come first. St. Alban only seems to be commemorated in sculpture or stained glass. *St. Benedict Biscop* appears in a little print by Wenceslas Hollar. *St. Austin* or *Augustine*, first primate of Canterbury (C.) and *St. Chad of Lichfield* (D.) only appear, as far as I know, in sculpture or stained glass. A modern stained-glass window, representing St. Chad, is illustrated on Plate XXXV.

The English Abbesses were important indeed in the history of their times, but in art they are rarely found save in local cathedrals, in the form of small pieces of high-relief sculpture. The most important were: 1) *St. Ethelreda* (G.a.), who was Queen of Northumbria, and built the Monastery at Ely. She was the first Abbess of the first Benedictine nunnery in England at Barking in Essex. 2) *St. Ebba*, who was the sponsor of Queen Ethelreda when she took the veil. 3) *St. Werberga of Chester*, (G.e.i.). 4) *St. Hilda of Whitby* (G.e.i.). The chief German Benedictines whose effigies are met with in art are St.



ST. ROMUALDO, WITH OTHER MONKS OF THE CAMALDOLESE ORDER, WITH THE PATRIARCH'S ASCENT TO HEAVEN IN THE BACKGROUND. BY ANDREA SACCHI, IN THE VATICAN.

EPISODES IN THE LIVES OF SOME IMPORTANT MONASTIC SAINTS AND THREE DEVO- TIONAL PORTRAITS



3.



4.



1.



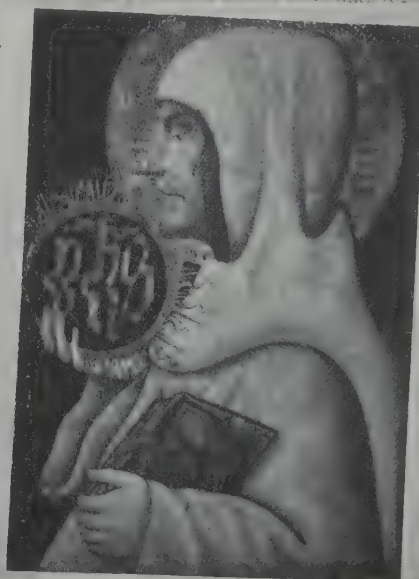
2.



5.



6.



7.

1) St. Elisabeth of Hungary, by Holbein, in the Munich Gallery. She was a royal saint connected with the Franciscan Order. The beggars at her feet and white and red roses are her attributes in art. 2) St. Dominick clothed by Angels (see page 30), by a follower of Ambrogio Lorenzetti (early 14th Century), in the Berlin Museum. 3) St. Bernardino of Siena, with three mitres, symbolising the three bishoprics he refused. By Dario di Giovanni (w. 1420-1498) (Courtesy of the Kleinberger Galleries). 4) St. Anthony of Padua makes a mule kneel to the Host, by Gerard David, in the collection of Lady Wantage. 5) The Death of St. Benedict, by Spinello Aretino (c. 1333-1410) in San Miniato, Florence. Note the carpeted way to Heaven. 6) The Meeting of SS. Francis and Dominick at Rome in 1216, by Fra Angelico, in the Berlin Museum. The founders of the two great Mendicant Orders are accompanied by uncanonised monks, *not* SS. Anthony of Padua and Thomas Aquinas, as they are sometimes called. 7) St. Bernardino of Siena, with his tablet with the letters IHS (see page 32).



ST. BERNARD OF CLAIRVAUX WRITING HIS BOOK "MISSA EST" AT THE DICTATION OF THE VIRGIN MARY. A BEAUTIFUL PICTURE OF THE RENOWNED CISTERCIAN, WHO WAS UNQUESTIONABLY ONE OF THE GREATEST MEN OF THE MIDDLE AGES, BY FILIPPINO LIPPI, IN THE UFFIZI GALLERY IN FLORENCE

Boniface (D), *St. Sebald* (M), and *St. Benno* (D), among the men, and *St. Otilia* (G.e.i.), the German counterpart of the virgin *St. Lucia*, and *St. Walburga* (G.e.i.) among the women.

Of the Royal Saints connected with the Benedictine Order, the most important are Charlemagne (O), who is seen on the extreme left of the wonderful "Coronation of the Virgin" by Fra Angelico in the Louvre (see Plate XII), *St. Wenceslas of Bohemia* (O), *St. Henry of Bavaria* (O), and his wife, *St. Cune-gunda* (G.a), *St. Leopold of Austria* (P) (in prints or pictures of the German and Flemish schools), *St. Ferdinand of Castile* (P) (in Spanish pictures), and *St. Casimir of Poland* (P), *St. Clotilda* (G.a), wife of King Clovis, is found in French pictures.

Now in about 983 A. D. the first serious attempt was made—apart from the worthy efforts of *St. Peter of Cluny* and his *Cluniacs*, who are hardly ever found in art—to reform the Benedictine monasteries and bring them back to the law and order established by the Patriarch himself, and 30 years later, he who had fought for these reforms, despairing of ever cleansing the old monasteries, founded a new order, which he called the *CAMALDOLESE* after the *Camaldoli* family who were the original owners of the first monastery of the order. *St. Romualdo* (K.f.) was the founder of this branch of the Benedictines and is the only saint it can claim. As in all the "Reformed Benedictine" communities, *St. Benedict* is the patriarch. We illustrate here the famous picture of *St. Romualdo* by *Andrea Sacchi* in the Vatican. *Don Lorenzo Monaco*, the master of *Fra Angelico*, was a *Camaldolese* monk (see Plate III).

The habit is white, with white hood and white girdle.

The next reformed Benedictine Order was that founded by *St. Giovanni Gualberto* (K.e.), called the Order of *VALLOMBROSA*, from its location in the hills near Florence. Its Saints are in addition to its founder, *St. Bernard degli Uberti* (K.e.), who appears, not in his rightful cardinal's robes, but as an Abbot, in *Andrea del Sarto's* celebrated picture, but *Perugino* portrays him as a cardinal in his great "Assumption" in the Florence Academy. The Vallombrosan nun, *St. Umiltà* (G.e.s.), is a subject for that rare Giottesque painter, *Buffalmacco*. This order was a great patron of famous artists, from *Cimabue* through *Luca Signorelli* to *Andrea del Sarto* and *Perugino*. *St. Michael* is its patron. The Vallombrosans wear a pale grey ash-colored habit.

After the Vallombrosans came the *CARTHUSIANS*, founded by the Cologne monk, *St. Bruno* (K.f.), in 1084. This order again took its name from the site of its first monastery, the famous *Grande Chartreuse*, near *Grenoble*, in France. *St. Benedict* is also the patriarch of this order, after whom its founder is venerated; then come *St. Hugh of Grenoble* (D), and *St. Hugh of Lincoln* (D). The Carthusian rule was stricter than any that had ever been used up to that time, even than that of the *Camaldolesi*, but these austere monks



STUDY BY DOMENICHINO, FOR HIS FAMOUS SERIES ON THE LIFE OF ST. BRUNO

(From a drawing in the collection of the author.)



MADONNA AND CHILD BY GIOVANNI DI PAOLO (1403-1482) IN THE COLLECTION OF COL. MICHAEL FRIEDSAM OF NEW YORK. THIS IS A TYPICAL AUGUSTINIAN PICTURE, FOR EVEN THE GREAT DOCTOR WEARS HIS MONASTIC HABIT UNDER HIS RICHLY-EMBROIDERED COPE. AT THE LEFT IS ST. MONICA, THE PATRIARCH'S MOTHER, THEN ST. AUGUSTINE, AS ABBOT OF THE ORDER. FACING HIM ON THE OTHER SIDE OF THE MADONNA ARE ST. NICHOLAS OF TOLENTINO AND ST. JOHN THE BAPTIST. THERE CAN BE NO DISPUTE AS TO WHO THESE SAINTS ARE FOR THE AUGUSTINIAN HABIT WITH ITS LEATHER THONG GIRDLE IS DISTINCTIVE. (Courtesy of the Kleinberger Galleries)

were among the most generous and discriminating of art patrons. Zurbaran was a great painter of Carthusians, particularly of St. Bruno, the founder, but the members of this order only appear quite late in sacred art, for St. Bruno was not canonised until 1623, although he became a *Beato* about 1518. The 17th-century French painter, Eustache Lesueur, painted a fine series of the life of St. Bruno. The Carthusians are easily distinguishable by their *totally shaven heads*, the only monks who did not retain all their hair save the tonsure. *Their habit is full and white, and they have bare feet with sandals.*

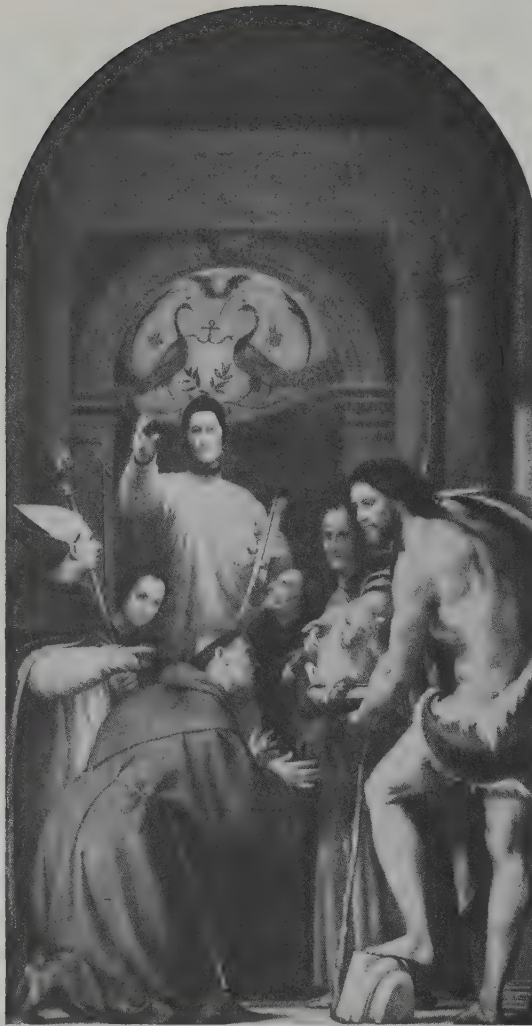
And then came the greatest of all the Reformed Benedictines, the CISTERCIANS, of whom that marvelous character, *St. Bernard of Clairvaux* (K.f.), is often thought to be the founder, though the original abbey of Cisteaux (or Citeaux) was built by Robert de Molesme in 1098. Nevertheless, St. Bernard is the great saint of the order, and in spite of its extraordinarily brilliant membership, the only one who is at all prominent in works of art. One famous picture, reproduced here, shows the great orator writing his book "*Missus est*" under the guidance of the Virgin. St. Bernard was of such great renown that he is classed among the fathers of the Church, and he is given the title of *Doctor Mellifluus*. *The habit of the order is an ample white robe, with a hood, as in the picture on page 124.*

The OLIVETANS, founded by *St. Bernard Ptolomei* (K.f.), in 1319, took their name, once more from the site of their first establishment, upon the Mount of Olives near Siena. In pictures of this order, we find St. Benedict, *in white*, as the Patriarch, and St. Bernard de Clairvaux, the great Cistercian, who was the patron saint of his namesake of the Ptolomei. Other saints of this community were the Cardinal *St. Charles Borromeo* (E.), and *St. Francesca Romana* (G.c.l.) *The Olivetan habit is also white*, but the nun, St. Francesca Romana, is always depicted as a Benedictine, in black.

St. Philip Neri (K.a.), the founder of the ORATORIANS, was the intimate friend of St. Charles Borromeo. It was a late Order, for Philip Neri only lived between 1515 and 1595. The Congregation—as it was called—of the Oratorians was only formed in 1575, so it never appears in early pictures of any school. *The Oratorians wore the black habit.*

THE AUGUSTINIAN CANONS were, as already stated, churchmen, as distinct from cloistered monks, and claim that their order was founded, as a cenobitic community by the great "Doctor of Grace" himself, and, although the Church has not authorised that claim, there is no doubt that the Augustines go back to a very remote date.

The original pretension of the Augustinians was even that the Apostles made a resolution to renounce



ST. LORENZO GIUSTINIANI IN GLORY, SURROUNDED BY SS. AUGUSTINE, FRANCIS, BERNARDINO OF SIENA, JOHN THE BAPTIST AND TWO MINOR CANONS, BY PORDENONE (1484-1539) IN THE VENICE ACADEMY. (SEE PAGE 128)

all property, and that those who concurred in this agreement were the original founders of the Building Order. As this was, however, difficult to prove, the Augustinians put forward some three centuries later the absolute date of their foundation, basing their contention upon a famous letter of St. Augustine "*De Moribus Clericorum*" (On the Customs of Clerics), and his 109th epistle in which he laid down a rule of life for the religious women who lived and worked under his supervision. The fact that he wrote such a letter for such a purpose would seem to be some sort of evidence that Augustinian nuns at least did exist as a community, but on the other hand, it is difficult to understand how, if we allow this claim, history can record that St. Benedict's was the senior order in point of foundation. The discussion does not properly belong here, but I have mentioned it because of the fact that St. Augustine is treated as the patriarch of the order and that SS. Anthony and Paul the Hermit, the earliest cen-

bites, are very frequently found in works of art executed for the Augustinians.

One of the meanings of the Greek word "*Κάnon*" is "list" and the ecclesiastics who served the earliest churches were called "*canonici*." In the 8th century a more definite meaning was given to the name by the efforts of the Bishop of Metz, one of the great Rhineland clerics—the others being the Primates of Cologne, Coblenz and Treves—who formed his clergy into a community, bound by a rule—which is the truest sense of the word *Κάnon*—under which they lived in common in the same way as the Benedictine monks. This did not, however, last long and the common property upon which all had lived on equal shares was divided up into prebends, one for each canon. Until the monk has acquired his prebend he is known as a Minor Canon.

The general aspects of all of these in art have already been described.

The *habit of the Augustinians* is easy to recognise for while it is black like that of the Benedictines it is bound at the waist by the distinctive leather girdle with its circular ivory buckle. (See Page 125.) The Nuns of the order also wear a black robe with a white veil, and sometimes a grey mantle over it.

St. Augustine in monastic pictures is frequently shown without the rich episcopal vestments which he wears as one of the Four Doctors of the Church, and appears instead in the habit of his order. Sometimes, as in the Giovanni di Paolo picture on page 125, he wears his cope and mitre over his black habit.

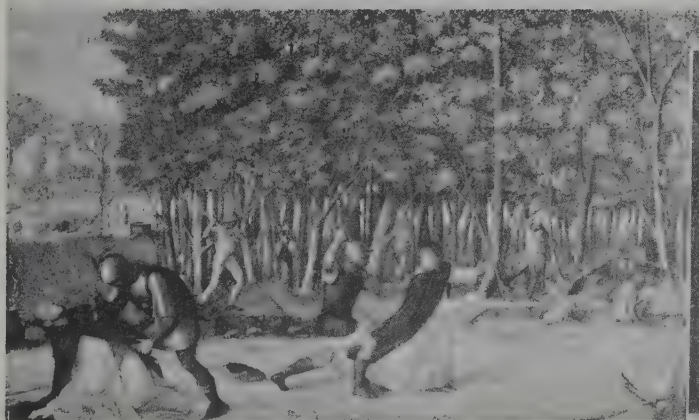
After the Patriarch, the next in importance is St. Nicholas of Tolentino (K.a.), who was young and eager, and fasted so assiduously that he grew weakened and finally died of exhaustion. A miracle is told of him that when a dish of doves was brought to him in his sickness, he scolded those who had sought thus to tempt him, and stretching his hand over the dish, the birds took life again and flew away. This episode is sometimes seen in art. (Picture by Garofalo in the Leuchtenberg Gallery.)

St. Patrick and St. Bridget are both Augustinian Saints. The former is represented either as a Pilgrim-Missionary, and the great Apostle of Christianity in Erin, or as Primate of the Irish Church in full canonicals. As the missionary he wears the habit of his order with the staff and wallet of all pilgrims; beneath his feet is a serpent, and he holds a gospel in his hands. As an Archbishop he wears the pallium, and a neophyte glances up adoringly at him.

I know of no old pictures in which St. Bridget of Ireland appears, but if there should be any such, this saint, so popular among her countrymen, should wear the black habit with the long white veil and should hold a cross and lamp in her hands.

St. Thomas of Villanueva was a late saint only canonised in 1688, and so does not appear in any works prior to that date, and then only in Augus-

THREE FAMOUS NUNS, AN INTERESTING GROUP OF MISCELLANEOUS SAINTS, A NARRATIVE PICTURE OF A MARTYRDOM, AND A FRANCISCAN VOTIVE MADONNA.



Upper left: St. Monica, the mother of St. Augustine, as an Augustinian Nun, attributed to Francesco Botticini, in the Florence Academy. *Centre:* SS. Albert of Vercelli, founder of the Carmelite Order, Sigismund of Burgundy, Vitus, and Wenceslas of Bohemia. From the Prague Missal, 1507. *Right upper and centre:* Two depictions of St. Clara of widely different schools, the first by Simone Martini (1285-1344) of Siena, in San Francesco of Assisi, the other by Hans Memlinc of Bruges. *Lower left:* The Assassination of St. Peter Martyr, by Cariani (c. 1480-1544) in the National Gallery, where it is attributed to Giovanni Bellini. *Lower right:* Madonna and Child, with SS. Anna and Joachim and four Franciscans, by Alvise Vivarini (w. 1461-1503) in the Venice Academy. The Saints are Louis of Toulouse, Anthony of Padua, Francis, and Bernardino of Siena.



PAUL VERONESE'S FAMOUS "VISION OF ST. HELENA" WHICH LED TO HER DISCOVERY OF THE "TRUE CROSS" IN 326 A. D. (SEE PLATE XXXVIII). SHE WAS THE MOTHER OF THE ROMAN EMPEROR CONSTANTINE THE GREAT, WHO MADE CHRISTIANITY THE OFFICIAL RELIGION OF THE EMPIRE AFTER HIS DEFEAT OF MAXENTIUS AT THE MILVIAN RIDGE IN 311 A. D. (In the National Gallery, London.)

tinian edifices, mostly in his native Spain. He was Archbishop of Valencia in 1544, and was a munificent and enlightened patron of the Arts and Sciences. He is nearly always depicted in the act of bestowing alms.

St. John Nepomuck (K.a.), Patron of the Jesuits and of bridges and rivers in Bohemia and Austria, was still another Augustinian. He was the confessor of the Empress, and her husband Wenceslas, wishing to know what she had told him in confidence, put him to torture and then had him thrown into the Moldau River when he steadfastly refused to violate his oath. Five stars arose over the spot where his body had sunk, and they or a padlock on his lips form his attribute in both sculpture and painting. He was not canonised till 1729.

St. Lorenzo Giustiniani (K.i.), of whom a fine picture by Pordenone in Venice is shown on page 126, was born in 1380, but not canonised until 1690. He is seen in a white surplice with a tight blue cap, with two of his juniors, while around him are St. Augustine, two Franciscan Saints and St. John the Baptist. The Franciscans are St. Francis himself, and Bernardino of Siena carrying his usual tablet. Mrs. Jameson says that *three* Austin Canons are

looking up at the first Patriarch of Venice, with St. John the Baptist, St. Augustine and St. Francis! Mrs. Jameson can never have seen the picture for there are only the *two* minor canons kneeling at the foot of the Saint's pedestal, while St. Francis is in his usual attitude of profound humility before the Lamb, held by the Baptist; St. Bernardino looks out of the picture and St. Augustine, looking at St. Lorenzo, points also at the Lamb. The Patriarch is here depicted so youthful that were it not for the black gown and surplice beneath the rich cope of the Bishop, one would take him for St. Louis of Toulouse, the famous Franciscan.

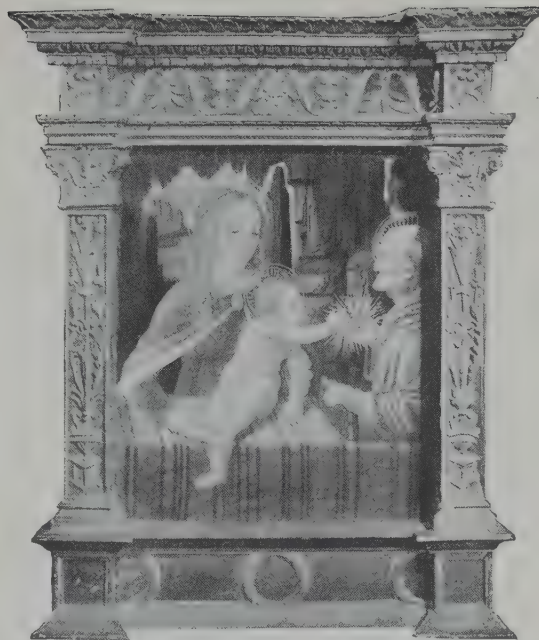
The women of the order are SS. *Monica*, the Patriarch's mother and *Rosalia of Palermo*. *Clara of Monte Falco* was never canonised, and her proper title is simply "*Beata Clara of the Cross of Monte Falco*." St. Monica is dressed as described when reference was made above to the picture by Giovanni di Paolo, though as a general rule she wears no lighter-colored cloak over the black. She is shown as an older woman. She is rarely seen except in pictures which comprise her famous son, or their wings. (See Plate XXXVII.) St. Rosalia was only canonised in 1628 and is represented recumbent and semi-nude in the cavern which was her home for so many years. She is enveloped in a supernatural light with a crucifix pressed to her bosom. She often wears a crown of roses, but cannot be confused with the earlier saints who are given the same adornment, e. g., St. Cecilia.

Now in 1119 an Augustinian Canon, *St. Norbert*, kin to the Holy Roman Emperor, Henry IV, who like the Benedictine, St. Romualdo, was displeased with the lax morals of the monks of the old Order, formed around him a new group of 13 companions and built a monastery at a place called Premontre in the famous forest of Coucy near Laon, and gave his new community the long name of PREMONSTRATENSIS. Their habit is a white woolen cloak over a black tunic, and a white four-cornered beret, a cap of the shape worn by Cardinals and Monsignori in other colors. The Augustinian Canons wore this beret in black. During the lifetime of its founder the order grew to a membership of twelve hundred. They are known in England as the White Canons in opposition to the Augustinians proper, who are called the Black Canons. The beautiful Abbey of Welbeck, now the seat of the Duke of Portland, was one of the monasteries of this order. St. Norbert is represented in art rarely, except in German pictures, as Archbishop of Magdeburg, where he died in 1134. Barend van Orley painted a picture, now in Munich, of this Saint debating with the heretic Tankelin. He sometimes has a fettered demon at his feet, but that attribute is hardly distinctive, for it may be given to all hermits, monks, and others specially famed for having conquered the temptations of the outer world.

NOTE—All the Monastic Saints are listed with their dates, orders and individual symbols and attributes in Sections C, D, G, (Female) or K (Male) of the Classification by Costume, pages 145-152. For further information consult INDEX.

St. Hermann-Joseph is the only other saint of the Premonstratensians. Van Dyck, in the Vienna Gallery, has portrayed him in the habit of his order presented by an angel to the Virgin Mary.

The next senior order of Reformed Augustinians was that of the Servites, as we call them, or the *Servi* or *Serviti* in the Italian vernacular. It was founded in 1233 by a group of seven sons of wealthy Florentine Merchants, some of whose names are still famous today: Monaldi, Manetti, Amidei, Lantella, Uguccioni, Sostegni, and Alexis Falconieri,* who lived to the extraordinary age of 110 years, and was the uncle of St. Juliana Falconieri who founded the Third Order of Servites. Let me mention here that the *Third Orders* or *Tertiaries* of the great monastic communities, of which the most famous was that of St. Francis who founded the first of them, were composed of men and women who, while not renouncing the world, devoted themselves to charitable works and the good of their communities, and undertook to dress more soberly, to fast more strictly and to pray more regularly than other people. The name "Third Order" was given to this group of religious minded as the third in succession of the date of foundation. First St. Francis established his great order of Friars, then the Poor Clare Nuns were founded by St. Clara, and then these men and women of the



MADONNA AND CHILD WITH ST. BERNARDINO OF SIENA BY MARCO D'OGGIONE. THE SAINT IS ALWAYS RECOGNISABLE BY HIS VERY EMACIATED FACE—IT IS A PORTRAIT—AND HIS TABLET WITH THE INSCRIPTION "I H S," GIVING FORTH RAYS OF LIGHT. (Courtesy of the Ehrlich Galleries.)

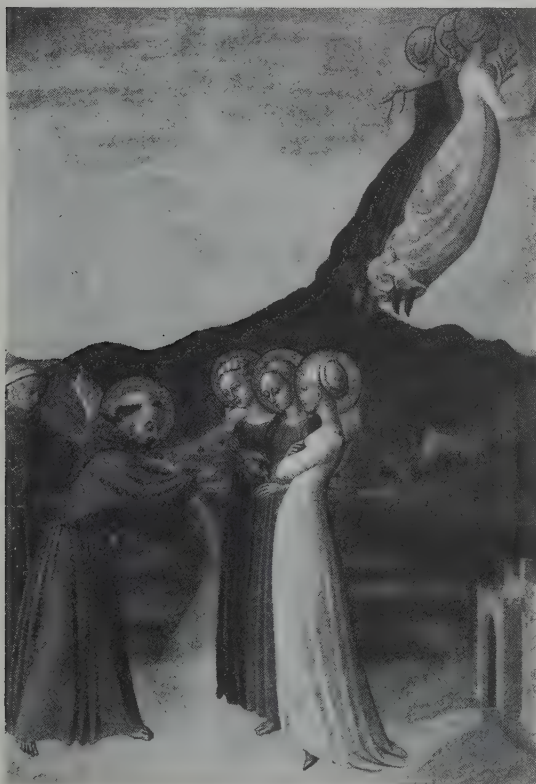
world which numbered many thousands, particularly among the Franciscans. Third Orders were subsequently established by the Dominicans—about 1220—the date is now known, but the Dominican nuns having been founded in 1218, and St. Dominick dying in 1221, it was probably between these years**—the Augustines in the middle of the 15th century, the Minims of St. Francis de Paula in 1501, the Servites, Carmelites and the Trappists.

But to return to the Servites. They were so called because they constituted themselves the "Religious Servants of the Holy Virgin," after a legend according to which they were greeted in these terms by the babes in arms of Florence. They were the patrons of Andrea del Sarto in respect of his world-renowned "Rest in Egypt," better known as the *Madonna del Sacco*, in the Church of the Annunziata in Florence.

The first General of the Order was one of the seven founders, Bonfiglioli Monaldi, but he who is treated as its founder and chief saint—though in reality he was the fifth general and only joined the order 14 years after its institution (1247)—is *St. Philip Benozzi*, its only canonised saint. The *Servi* wear the black Augustinian habit. (A series of frescoes by the late 16th century Italians: Salembeni, Pocetti, and their group of mannerists.) In 1484, the Servites were placed among the Mendicant orders and were thenceforth styled "*Frati*" or Friars, instead of Monks as they had been up till that time.

*This list is given by the official Catholic Dictionary and Currier's History of Religious Orders. Mrs. Jameson omits the names of Lantella and Uguccioni, and inserts instead those of Benedetto Antellesi and Ricovero Lippi.

**There was no written Rule until 1405. SS. Catherine of Siena and Rosa of Lima belonged to the Third Order of St. Dominick.



SASSETTA, A NOTED SIENESE PAINTER (1392-1450), HERE DEPICTS THE LEGEND OF ST. FRANCIS AND THE THREE MAIDENS, CHASTITY, OBEDIENCE AND POVERTY, THE "SUM AND BEAUTY OF EVANGELICAL PERFECTION," WHOM HE ESPOUSED. ABOVE THEY ARE SEEN FLOATING AWAY AGAIN. THIS PICTURE, FORMERLY THE PROPERTY OF PRINCE DEMIDOFF, IS NOW IN THE MUSEE CONDÉ AT CHANTILLY, WHERE IT IS ATTRIBUTED TO SANO DI PIETRO.



MURILLO'S FAMOUS ST. RODRIGUEZ, IN THE DRESDEN GALLERY. THE SPANISH MARTYR OF THE 9TH CENTURY IS GARBED IN A SPLENDID CHASUBLE STILL TO BE SEEN IN SEVILLE CATHEDRAL

The habit of the Servites was the black Augustinian robe with leather girdle, scapular and cope.

The TRINITARIANS were founded by *St. John de Matba* and a French hermit named *Felix of Valois* in 1198, for the purpose of redeeming Christian captives from the Moors, Barbary pirates and other infidels. It is stated that they actually saved 30,720 Christians from the horrors of Moslem servitude. *Their habit is a gown and scapular of white serge with a red and blue cross on the right breast or shoulder.* In England they were known as the Maturin or Red Friars, the latter from the predominant color of the Cross. The founder, and *St. Felix de Valois* and *St. Radegunda* are their only canonised Saints.

St. John de Matba in the habit of his order appears in art with fetters in his hand or at his feet, while an angel leading two captives, one black and one white, is in the background.

St. Felix de Valois is shown as an Augustinian hermit, seated near a fountain at which a deer is drinking.

St. Radegunda, a royal princess, appears wearing her crown over a long white veil with a captive at her feet, whose fetters she holds in her hands. Do not mistake for *St. Elisabeth of Hungary* and her leper.

OUR LADY OF MERCY, originally a military order, was instituted by *St. Peter Nolasco* in 1218 with the same purpose in view as the Trinitarians. *Their habit is again white but is distinguishable from other white-gowned monks by the coat of arms of King James I of Aragon, "El Conquistador," "Paly of eight, argent and gules; on a chief of the first a cross patée of the second,"* in other words, of eight vertical stripes, alternately silver and red; on a silver band (one-third of the shield in depth) at the top, a red cross with its ends splayed. (See Plate XXXIX.)

St. Peter Nolasco was only canonised in 1628. He is always represented as an old man, sometimes borne by angels who are carrying him to the altar. The famous convent of La Merced in Seville filled with pictures of this Saint should be seen by all travelers in Spain.

St. Raymond Nonnatus or *San Ramon* was of this order and was created a Cardinal in 1240. The padlock which seals his lips is not here a symbol, as in the case of *St. John Nepomuck*, but refers to the actual torture applied to him while a prisoner of the infidels.

The last of the Reformed Augustinians need detain us but an instant. The BRIGITTINES were founded by *St. Bridget of Sweden*, not of Kildare as is often believed.

And now we come to the great Mendicant Orders, the FRANCISCANS, founded in 1209, and officially confirmed a year later, and the DOMINICANS, founded in 1215 and authorised by Pope Honorius III in 1216. after a miraculous vision similar to that which had caused him to yield to the prayers of *St. Francis of Assisi* for the official recognition of his order. The Franciscans were governed by a rule drawn up by the Patriarch himself, the terms of which prescribed a vow of perpetual poverty—a symbol of spiritual lowliness—the means by which this vow was to be carried out; the dress to be worn; and so forth throughout a list of twenty-seven precepts.



THIS FINE ST. DOMINICK BY CARLO CRIVELLI IS IN THE METROPOLITAN MUSEUM. NOTE THE LILY, THE DISTINCTIVE HABIT, AND THE MARVELOUS TECHNIQUE DISPLAYED IN THE PAINTING OF THE HEAD AND HANDS



ST. PETER MARTYR, BY FRA ANGELICO, IN THE SAN MARCO CONVENT AT FIESOLE. NOTE HIS BLEEDING HEAD, HIS STERN FACE—HE WAS INQUISITOR-GENERAL—AND HIS FINGER ON HIS LIPS. (SEE ALSO PLATE XXXVII AND PAGE 132)

The *Franciscan habit* was ordered to be a grey gown of coarse cloth, with a pointed hood or *capuche*—whence the name of Capuchins given to a Franciscan offshoot of the 16th century—a knotted cord girdle, representing the halter of a beast of burden—another symbol of the extraordinary humility of St. Francis—and bare feet, or shod only with a wooden sandal. This last item of the Franciscan habit distinguishes them immediately from all other monks and friars, except the Carmelites—whose



THE TRIUMPH OF ST. THOMAS AQUINAS OVER GUILLAUME DE SAINT AMOUR, A DOCTOR OF THE UNIVERSITY OF PARIS. BY BENOZZO GOZZOLI (1420-1497) IN THE LOUVRE. BELOW IS SEEN THE FAMOUS DISPUTE BEFORE POPE ALEXANDER IV IN 1256

habit prevents any confusion with the Franciscans—and the Trappists, founded in 1660, who do not appear at all in art. We can then say with safety that any bare-footed friar in pictures, up to the end of the 16th century at least, is a Franciscan. In the 15th century the color of the *Franciscan habit* was changed from grey to brown, so that from about 1420 onwards we generally find the Saints of the order in the latter color.

St. Francis of Assisi is one of the great fig-

ures in all Italian Art, and he is represented in a vast number of connections, sometimes throned as the Patriarch of the Order, or as one of the saints surrounding the Madonna; at others, performing some one of the acts of humility and charity which he had made the guiding principle of life for himself and his followers. A few of the most important of these episodes are St. Francis preaching to the Birds; his espousal of Faith, Hope and Charity in the forms of three maidens (Picture by Sassetta, on page 129),



A CHARACTERISTICALLY SPANISH PICTURE OF THE FAMOUS SPANIARD, ST. DOMINICK, BY THAT MOST ORIGINAL OF GREAT MASTERS, DOMENICO THEOTOCOPULI, KNOWN AS EL GRECO, OF TOLEDO (c. 1548-1614). (Courtesy of the Ebrich Galleries.)

and the miracle of the Stigmata (see Plate VII). St. Francis being always recognisable by the imprint of the wounds of Our Lord (Stigmata) on his hands, feet and right side, it is unnecessary to go any further into the artistic appearances of this famous man whose personal example and teaching had so profound an effect on all the men and women of his generation.

Following the Patriarch, St. Francis, who is also called the Seraphic Father—the Franciscan is known as the Seraphic Order—come *St. Anthony of Padua* (K. b. and d.), who is generally seen with St. Francis and is the next most important to him in the order; *St. Bernardino of Siena* (K. b. and d.) is always recognisable by his lined, emaciated face and his tablet shedding rays and bearing the inscription I.H.S. (see Page 34); *St. Bonaventura* (E), the Seraphic Doctor, whose Cardinal's hat distinguishes him from the other Franciscan saints; and *St. Louis of Toulouse* (D), who occurs very frequently, always in his episcopal robes strewn with fleurs-de-lys, and generally with a rejected royal crown at his feet. St. Louis of France



THE MADONNA AND THE GREAT NUNS, ST. THERESA, WHO FOUNDED THE BAREFOOTED CARMELITES, WITH A CROWN OF THORNS; ST. CLARA, FOUNDER OF THE POOR CLARES; AND ST. CATHERINE OF SIENA; BY TIEPOLO (1696-1770) IN THE CHURCH OF THE GESUATI, OR MADONNA OF THE ROSARY, IN VENICE

is always in royal robes and *crowned*, which prevents confusion with his nephew. And a number of minor saints, *e. g.*, *Ives of Brittany* (J), an advocate, and, *Eleazar de Sabran* (J), who with the two female saints, *Margaret of Cortona*, and *Rosa of Viterbo* (G.e.4) were all members of the Third Order, distinguishable by the knotted cord girdle even over a secular dress. SS. *John Capistrano* and *Peter Regalato* are Franciscan Saints. SS. *Juan de Dios*, *Felix of Cantalicio*, *Peter of Alcantara* and *Diego of Alcalá* (all K.b.) appear only in Spanish works by such painters of friars as Ribera and Murillo. Among the female saints of the order are *Santa Clara* (G.e.2), the Seraphic Mother, the first Franciscan nun, who founded the sisterhood of the POOR CLARES, and *St. Elisabeth of Hungary* (G.a.), the beautiful wife of the young Landgrave Ludwig of Thuringia, who stand among the Franciscan saints as the symbol of female charity, and is one of the most popular saints in the calendar.

In 1436, *St. Francis de Paule* founded the reformed order of Franciscans, known as the MINIMES, of which the rules were even stricter than those of the parent body. The habit is a *dark brown tunic* with the usual *knotted cord girdle* of the Franciscans, but there is in addition a *short scapulary with rounded corners* which comes down to below the girdle, and

which has a *small round hood* at the back to be drawn over the head as a protection against the weather. *St. Francis de Paule* is never in early pictures, for he was only canonised in 1519, but Murillo and Ribera have painted him many times.

The order of *St. Francis* was entrusted by a Papal Bull of 1342 with the guardianship of the Holy Places in Jerusalem and they still retain that privilege. It was a Franciscan Friar, *Juan Perez*, who espoused the cause of Columbus and used his influence, as confessor to Queen Isabella, to obtain her support for his friend's expedition. He also went to America himself in 1493 and founded the first Christian Church of the New World in Haiti. The OSSERVANTI, a Franciscan reform order, performed a similar service with Cortez in Mexico in 1523, and then made their way further north under the great missionary leader, *Martin da Valenza*, and established missions in New Mexico (1580), Texas (1600), and lastly in California in 1769. Many of the Franciscan Missions in the last-named State are still in existence. *Spanish Franciscans* wear a *grey tunic* like the earlier members of the order in Italy.

The DOMINICANS wear a *white woolen habit* and a *white scapular*, the whole covered by a *black cloak*. In 1215, *St. Dominick* founded his order, placing it under the rule of *St. Augustine*, with many of its statutes borrowed from the Premonstratensians. It received



TITIAN'S GREAT PAINTING "THE ASSASSINATION OF ST. PETER MARTYR" WHICH USED TO BE IN THE CHURCH OF SS. GIOVANNI E PAOLO IN VENICE, BUT WAS DESTROYED BY FIRE. (SEE ALSO PLATE XXXVII.)

NARRATIVE
PICTURES
OF INCIDENTS
IN THE LIVES
OF LEADING
MONASTIC
SAINTS AND
TWO DEVO-
TIONAL REP-
RESENTATIONS



Upper left: St. Edward the Confessor, patron of England before St. George. Right: St. Catherine of Siena swoons on receiving the Stigmata; by Il Sodoma in S. Domenico at Siena. The two long pictures: St. Helena superintends the excavations for the True Cross. Below: The Jew who led her to the spot tests which of the three crosses was that of Jesus by laying them upon a crippled woman. The True Cross made her whole. Ferrarese School, 15th century (courtesy of the Ehrlich Galleries). Middle right: St. John of God (Juan de Dios) curing a cripple, by Murillo, in the Munich Gallery. Low left: Andrea del Sarto's famous *Madonna delle Arpie*, in the Uffizi. The Saints are Francis of Assisi and John the Evangelist.

the title of *Fratres Predicantes*, or Preaching Friars. It was not intended at first to make the Dominicans a mendicant order. Indeed, five years after its institution, the Order was very wealthy and had chapter houses at Paris, Metz and Venice. But in 1221, at a council held at Bologna, it was decided to follow in the footsteps of St. Francis of Assisi, and renounce all worldly possessions. In England, the Dominicans are known as Black Friars, from the color of their cloak. St. Dominick is as easily distinguishable in art as his contemporary, St. Francis, by his black cloak over the white habit and scapular, his rapt expression, the star either in his nimbus or on his shoulder, and his lily symbol. We cannot go, here, into the politico-religious missions of this noble scion of the great Spanish house of Guzman, who played so important a part in the crushing of the Albigensian heretics in the first decade of the 13th century. It was during his sojourn in the country of the Albigenses, prior to their actual outbreak, that he invented the ROSARY, which was simply a new arrangement of the bead chaplets used long before by the monks of many orders and religions, both Christian and non-Christian. In 1218, he founded the order of Dominican Nuns, and shortly after, as already explained, the Third Order of St. Dominick was instituted.

The most important Saints of the Dominican Order, after the founder and patriarch himself, are *St. Peter Martyr* (K.k.), always recognisable by the gash in his head, or sometimes an axe sticking in it, or again pierced by a sword, with a gashed head; as in a picture by Botticini in the Berlin Gallery where he is with SS. Anthony, Lawrence and the Archangel Raphael and the young Tobias; *St. Thomas Aquinas* (K.k.), the Angelic Doctor, the thinker of the Order—as *St. Bonaventura* was the learned member of the Franciscan Order—who always has either a rayed sun on his chest or is holding in front of him a book from which are issuing rays of light, as in the “Apotheosis of St. Thomas Aquinas” by Benozzo Gozzoli, in the Louvre (see page 131), or with a chalice, in recognition of the fact that he composed the office of the Holy Sacrament which is still in use; *St. Raymond of Peñaforte*, *St. Vincent Ferraris* (both K.k.), who sometimes wears wings, and *St. Antonino*, Bishop of Florence (D), all three of whom are only found in fairly late pictures. The Spanish Dominicans are *St. Rosa of Lima* (G.e.6), *St. Pedro Gonzales*, and *St. Louis Beltran*.

The great female Saint of the Order is *St. Catherine of Siena* (G.e.6), of whom mention was made in previous chapters (see Index). She is said to have dreamt that the Saviour had chosen her as his spouse, and like her namesake of Alexandria, she figures in “Mystic Marriage” subjects. (See pages 97 and 98.) She is also believed to have received the Stigmata, and a famous picture by Sodoma in Siena represents her fainting as she perceives the

divine contact (See Plate XXXVIII). There is no doubt that St. Catherine was a very remarkable woman, who devoted her life from childhood to the service of God and cheerfully underwent self-denial in all its forms, while at the same time fulfilling the purpose of her Order by her prayers and eloquence. She saved the Florentines, who had been excommunicated for rebelling against the papal authority in 1376, and later induced the Pope, who was then in residence at Avignon in France, to return to Rome. During the “Great Schism,” the Roman Pope, Urban VI, wished to send this brilliant nun as an Ambadress to the dissolute court of Joanna II of Naples, but, as no others could be found willing to share with her the dangers of the journey, the mission was abandoned. St. Catherine of Siena died in 1380. She was only canonised, however, in 1604, so she is rarely met with in very early art.

Other saints of the Order whose names will be found in the Tables, pp. 145-152 at the places indicated after them here in brackets, are *St. Hyacinth* (K.k.) and *St. Agnes of Monte Pulciano* (G.e.6), and *Albertus Magnus* (K.k.), the master of St. Thomas Aquinas, who, though never canonised, is sometimes treated as a saint and introduced in his habit, as a pendant to his famous pupil, e.g., two pictures by Fra Angelico in the Florence Academy.

Now around 1150 A.D., a crusader named Berthold vowed that if God should give victory to Christian arms in a certain battle, he would embrace a religious life, and in 1156, following a vision to him of the prophet Elijah, went and dwelt upon Mount Carmel, near Acre in Palestine, upon which the Prophet had once gathered together “all the people of Israel” (Kings III, xviii:19). Thus started the CARMELITE ORDER. Berthold took up his abode in the old cavern of Elijah around which stood an ancient monastery of unknown origin. In 1209 *St. Albert of Vercelli* (D), patriarch of Jerusalem, compiled a Rule for the community of hermits which Berthold had gathered around him and many who were there before he arrived. The rule was very severe, forbidding the holding of property, denying to its adherents any use of meat whatsoever, and enjoining upon them continuous manual labor and perpetual silence. Their habit is a *brown frock with white scapular and white cloak*.

Their Patroness is the Blessed Virgin, who is called *Madonna del Carmine* in all Carmelite convents when She is depicted with Her mantle wide-spread over the friars of the order. Their founder is considered to be, not the Crusader Berthold, but St. Albert, just mentioned, and the other Saints of the Order are *St. Theresa* (G.e.3), founder of the BAREFOOTED CARMELITES, *St. Maria Maddalena dei Pazzi* (G.e.3), SS. *Angelus* (K.c.), *Juan de la Cruz* (K.c.), and *Andrea Corsini* (D).

The JESUITS, founded in 1534 by *St. Ignatius*

SOME FURTHER PICTURES ILLUSTRATING LEGENDS OF VARIOUS MONASTIC PER- SONAGES



1) St. Francis appears in a vision to the monks of his Order: a picture by Fra Angelico in the Berlin Museum. 1A) Peter Igneus, a Vallombrosan monk, walks through fire, with St. John Gualberto at the left. By Andrea del Sarto in the Florence Academy. 2) The Assumption of St. Clara. attributed to Tiepolo, formerly in the Catholina Lambert Collection. The Saint is an Abbess, as the pastoral staff held by the angel proves. 3) A portrait by Zurbaran (1598-1662) of Dom Miguel del Pozo, a Spanish monk of the Order of Our Lady of Mercy. Note the arms of *El Conquistador*. (See page 130.) (Courtesy of the Ehrlich Galleries.) 4) St. Elisabeth of Hungary heals the Leper, by Murillo, in the Academy of Fine Arts in Madrid. 5) St. John Gualberto, as Abbot of Vallombrosa, by Fra Angelico. 6) The famous Vision of St. Anthony of Padua, by Murillo, in the Berlin Gallery.

Loyola (K.a.), had little influence on Art. Their principal saints after the founder are *St. Francis Xavier* (K.a.), the great missionary who landed at Kagoshima in Japan in 1549 and converted an immense multitude to Christianity; *St. Francis Borgia*,



A BEAUTIFUL NATIVITY BY GUIDO RENI IN THE COLLECTION OF HIS EMINENCE CARDINAL HAYES, ARCHBISHOP OF NEW YORK. (Courtesy of the Ebrich Galleries.)

St. Stanislas Kotzka, and *St. Louis Gonzaga* (all in K.a.).

Other Orders need not occupy our attention, for, while in many cases they are of great interest from a religious and even a political standpoint, they have no bearing upon that which has been our aim throughout this book, namely, a better comprehension of pictures executed between the Fifth and the Sixteenth Centuries, the last three of which constitute what has been called the Second Age of Pericles or Augustus, the Golden Ages of things of the Intellect.



A SMALL PANEL ENTITLED "THE THREE MIRACLES OF ST. ZENOBIOUS," BY BOTTICELLI, HANGS IN THE METROPOLITAN MUSEUM. IT AFFORDS A GOOD EXAMPLE OF THE PAINTING OF SEVERAL SCENES OF A SAINT'S LIFE IN THE SAME PICTURE. (SEE PAGE 98, FOOTNOTE.)

CHAPTER XII

HISTORICAL OR NARRATIVE PICTURES OF THE LIFE OF CHRIST AND THE VIRGIN MARY.

Although it may safely be said that the majority of sacred pictures come within the scope of the preceding chapters, either as devotional representations of Our Lord, His Mother, or the Saints in their different aspects, or as narratives of the lives of the Saints, there are three groups of works which are also very numerous, namely: Depictions of incidents in the *lives* of the Saviour and His Mother, treated historically, rather than in a devotional manner; scenes from the Old Testament, such as those in the Garden of Eden, and the Sacrifice of Abraham's son, Isaac; and, thirdly, such mystic events as the Last Judgment, and pictures of Heaven, Purgatory, and Hell.

Taking first the history of the Virgin Mary and her Divine Son, we have simply listed the principal episodes which are to be found in art, for the pictures, being in themselves illustrations, explain themselves quite distinctly to whomsoever is acquainted with the Scriptures. The series of *narrative* pictures of the Virgin Mary and Jesus Christ commences with the legend of Joachim and Anna, and closes with the Coronation of the Virgin. They will be found below, listed in chronological order, with such notes as may be of service to those who are interested in this class of picture.

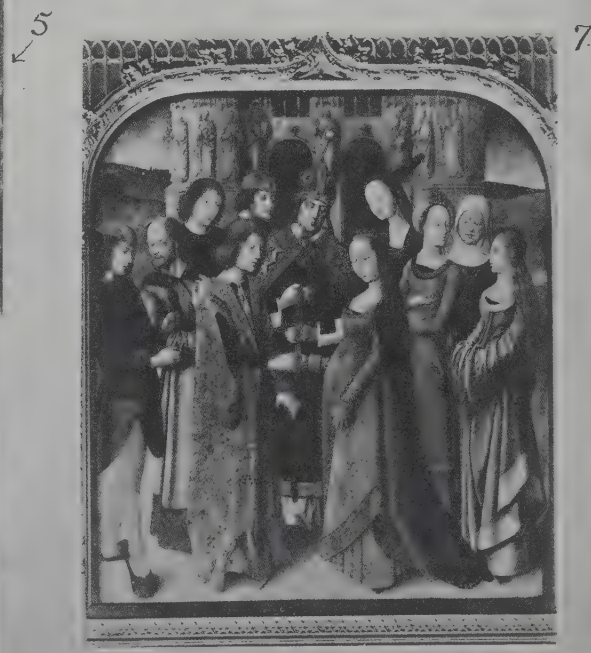
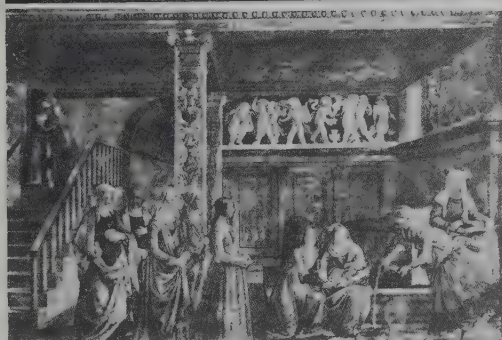
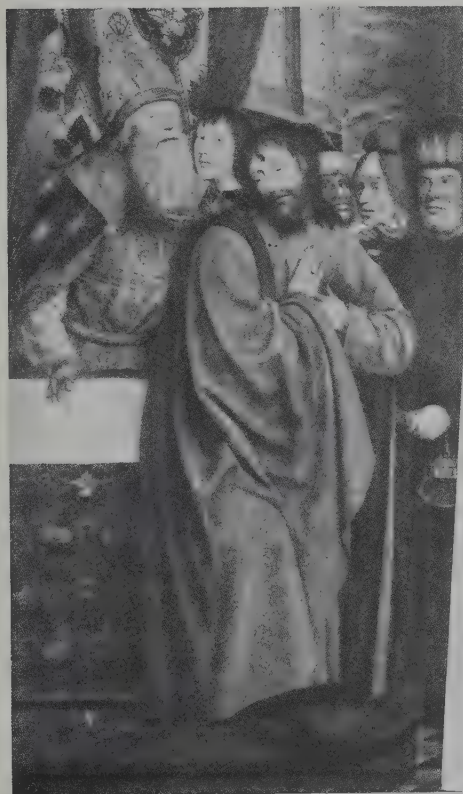
1) THE REJECTION OF JOACHIM, THE VIRGIN'S FUTURE FATHER, FROM THE TEMPLE. Joachim, being childless, but very wealthy, brings a double offering to the High Priest, that he may find favor in the sight of the Lord. His gift is rejected, for "It is not lawful for thee to bring an offering who hast not given a son to Israel". Famous pictures by Quentin Matsys, in the Brussels Museum; by Domenico Ghirlandajo, in Santa Maria Novella in Florence; by Bernardino Luini, in the Brera, and many others. (See Plate XL.)

2) THE ANNUNCIATION TO JOACHIM TENDING HIS FLOCKS IN THE HILLS. Joachim upon his rejection from the temple, went up into his pastures in the foothills, and lived in a hut, fasting for forty days and forty nights. Frescoes by Taddeo Gaddi in the Baroncelli chapel, and by Giotto in the Arena at Padua.

3) THE MEETING OF JOACHIM AND ANNA. Pictures by Carpaccio in the Venice Academy, and Ridolfo Ghirlandajo for the Servites in Florence.

4) THE BIRTH OF THE VIRGIN MARY. This episode has, of course, been treated by a thousand painters. One of the best-known works is by Domenico Ghirlandajo in S. Maria Novella in Florence. (See Plate XL.)

5) THE PRESENTATION OF THE BLESSED VIRGIN IN THE TEMPLE. This incident took place when she was three years old, but she is almost always de-



1) Joachim's offering refused by the High Priest (page 136), by Quentin Matsys (1460-1530), in the Brussels Museum. 2) Titian's (1477-1576) celebrated "Presentation of the Virgin Mary" in the Venice Academy. Note the fifteen steps (page 138). 3) The "Education of the Virgin." A 16th century stone statue. (Courtesy of the Metropolitan Museum.) 4) The same subject by Murillo, at the Prado in Madrid. 5) The Birth of the Virgin Mary, by Domenico Ghirlandajo, in S. Maria Novella in Florence. 6) The Presentation of the Virgin, by the Master of the Lyversberg Passion, a Flemish-influenced German, in the Munich Gallery. 7) "Marriage of the Virgin," by a 15th century Burgundian Master. (Courtesy of the Ehrlich Galleries.)

picted as much older, as in the Domenico Ghirlandajo series already mentioned. There should always be 15 steps up to the temple, in reference to a passage in Josephus' *Life of the Jews*:—"Between the wall which separated the men from the women, and the great porch of the temple, were fifteen steps." But here again, in spite of Mrs. Jameson's statement to the effect that there are always 15 steps, the pictures in which the tradition has been adhered to are in a very small minority. The most famous representation of this subject is by Titian, in the Venice



A "PRESENTATION IN THE TEMPLE" BY AN UNIDENTIFIED MASTER OF THE GIOTTESCHI, IN WHICH THERE ARE NOT FIFTEEN STEPS TO THE TEMPLE. THIS FRESCO IS IN S. MARIA NOVELLA IN FLORENCE

Academy, reproduced here. The Child is very small, but mounts the fifteen steps with assurance, and is surrounded by a glory of light. (See Plate XL.)

6) THE VIRGIN IN THE TEMPLE. Where she lived for some time after the Presentation. When she was fourteen years old, the High Priest told her of her great destiny, and she agreed to marry. Pictures by Luini in the Brera, and Agnolo Gaddi, in the Carmine, in Florence.

7) THE ANNUNCIATION (as an event). (See Chapters II and V and Plate X.)

8) THE VISITATION (to Elisabeth, future Mother of John the Baptist). Famous pictures by Domenico Ghirlandajo in the Louvre, and Mariotto Albertinelli in the Uffizi of Florence, etc., etc.

9) THE MARRIAGE OF THE VIRGIN. (*Lo Sposalizio*.) Celebrated pictures by Perugino at Caen (the "Caen Sposalizio"), by Raphael, in the Brera, and numerous others. (See Plates XL and XLI.)

10) THE JOURNEY TO BETHLEHEM.

11) THE NATIVITY OF JESUS CHRIST, either as a Mystery or an Event. Innumerable pictures of this fundamental subject. Among the best-known are the Correggio "Holy Night," in Dresden; the "Portinari Nativity," by Hugo van der Goes; Fra Lippo Lippi's in the Louvre, etc. The first named shows the whole scene lit by the radiance emanating from the Divine Infant. Care must be taken to avoid confusion of pictures of the Nativity, as a mystery, with those of the *madre pia*. In Nativities of either category, the Ox and the Ass (see page 29) are introduced, while, particularly in those pictures which treat of the subject as a mystery, there are angels singing *Gloria in Excelsis*. Examples of both types are illustrated here. In Botticelli's famous Nativity—as a mystery—in the National Gallery, there are numerous angels, both on earth and in the heavens, giving way to demonstrations of ecstatic joy. Piero della Francesca's beautiful work, also in the National Gallery, is in a calmer note. (See Plates XLI and XLII and pages 136 and 140.)

12) THE ADORATION OF THE SHEPHERDS. Generally occurs with the Nativity, in pictures, e. g. Martin Schöngauer's lovely picture in Berlin, or the Sienese Pietro di Domenico's devout work, in Siena, illustrated on Plate XLII.

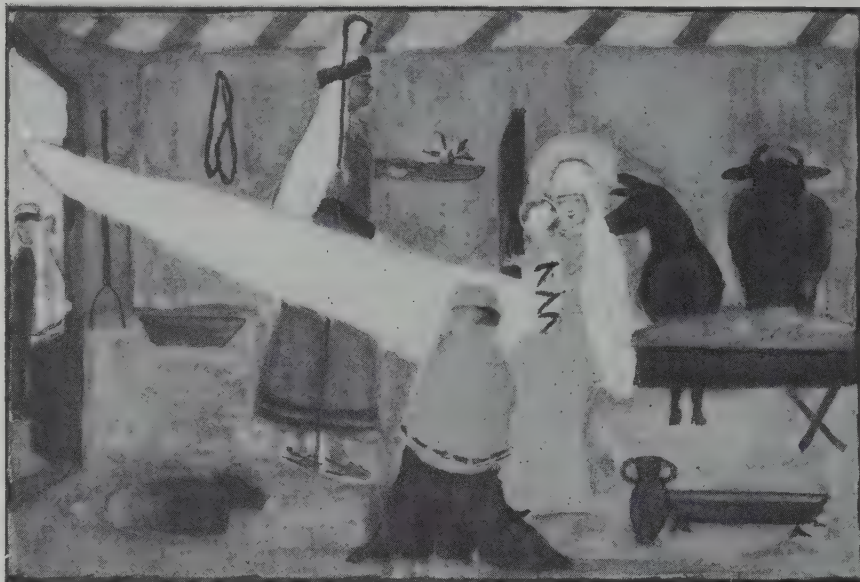
13) THE ADORATION OF THE MAGI, OR THREE KINGS, OR WISE MEN. The three Wise Men. This subject is one of the most important in the whole range of iconography. It has been painted innumerable times. Legend and tradition have even gone so far as to place names upon these three Wise Men: Caspar, an old man with a long white beard; Melchior, of middle age, and Balthasar, who is generally interpreted as a black man, King of Ethiopia. It is thus that he is represented in the fine triptych by Herri met de Bles, in the Ehrich collection, (See Frontispiece); by Geertgen tot Sint-Jans, in the Rudolphinum at Prague; Hieronymus Bosch, in the Prado; the Master of "The Death of Mary", in Berlin, among the Flemings; by Vincenzo Foppa (d. 1492); Domenico Ghirlandajo, and Mantegna, among the Italians both in the Uffizi. The Adoration of the Three Kings of Cologne, as they are sometimes called, can always be distinguished from that of the Shepherds by the rich costume of the former, and the noticeably respectful attitude of the latter, frequently shown lifting their head-dress to the Child Christ. (See, for comparison, Plates XLI and XLII.)

14) THE MASSACRE OF THE INNOCENTS. This is an uncommon subject, but there is a well-known picture by Matteo di Giovanni (c. 1435-1495) in S. Agostino in Siena, (See Figure 8 of Plate XLI) and a curious work, of which the scene is laid in a Flemish landscape, by Pieter Brueghel the Elder, in the Imperial Gallery of Vienna.



1) Fra Lippo Lippi's (1406-1469) well-known Nativity, in the Louvre. Note the ox and the ass (see page 29) in this and Nos. 3, 5 and 7. 2) *Lo Sposalizio*, or Marriage of the Virgin, by Raphael, in the Brera. Note the flowering of Joseph's wand and the disappointed suitor breaking his. 3) Nativity, by Botticelli, in the National Gallery (see page 138). 4) The same subject by Piero della Francesca (c. 1416-1492), also in the National Gallery (see page 138). 5) The world-renowned *Madonna del Sacco*, representing the Repose in Egypt, painted by Andrea del Sarto for the Annunziata, belonging to the Servites, in Florence. 6) The Flight into Egypt, by Joachim Patinir (d. 1524), the father of Herri met de Bles, according to Sir Martin Conway. 7) The Adoration of the Magi, by Herri met de Bles (1480-1550), in the *Johnson Collection* in Philadelphia. 8) The Massacre of the Innocents, by Matteo di Giovanni (c. 1435-1495) in the Academy of his native city, Siena.

15, 16 and 17) THE PURIFICATION OF THE VIRGIN, PRESENTATION OF THE CHILD CHRIST IN THE TEMPLE, and the CIRCUMCISION, are subjects which occur frequently in paintings of all schools. They are often placed as wings of triptychs having as the principal subject, either the Nativity, or the Adoration of the Magi, e. g. the picture by Herri met de Bles illustrated in our frontispiece.



A REMARKABLE "NATIVITY" EXECUTED IN WATER-COLORS, BY A GIRL OF ELEVEN YEARS OF AGE, YVETTE HOWLETT, WHOSE MOTHER IS THE DISTINGUISHED NEW ZEALAND ACTRESS, MISS EVE BALFOUR. DESPITE THE EXTREME YOUTH OF THE ARTIST, SHE HAS, WE THINK, ACHIEVED A RESULT WHICH FOR DEVOUTNESS AND SINCERITY IS RARELY TO BE SEEN AMONG THOSE MODERN PAINTERS WHO ATTEMPT THIS MOST DIFFICULT SUBJECT TO INTERPRET IN THE RIGHT NOTE.

18) THE FLIGHT INTO EGYPT. Always shown in the same way, with the Madonna and Child seated on an Ass, led by St. Joseph.

19) THE REST IN EGYPT. Andrea del Sarto's famous *Madonna del Sacco*, in the Annunziata in Florence, is the best-known work of the early Italian schools, illustrating this episode. It was painted for the Order of the Serviti in their famous Chapel of the Annunziata in Florence.

20) THE RETURN FROM EGYPT. From then until the close of the Passion and its sequels, the life of the Virgin is subordinated in Art to that of her Son, which is depicted in all its aspects by so many painters that it is futile to mention even the best-known of them here. The pictures, of course, explain themselves, So we will simply list them as under.

a) CHRIST AMONG THE DOCTORS (or the Dispute in the Temple). See Mazzolino's picture reproduced on Plate XLII. Bernardino Luini was the author of another famous painting of this subject.

b) BAPTISM OF CHRIST by St. John the Baptist (see Plate XXI and page 65).

c) THE TEMPTATION IN THE WILDERNESS.

d) THE MARRIAGE AT CANA. Pictures by Paul

Veronese and other Venetians, notably the celebrated picture by the former in the Louvre, reproduced here.

e) THE CALLING OF PETER AND ANDREW, then of the Sons of Zebedee (SS. James Major and John the Evangelist). Fine picture by Marco Basaiti in the Venice Academy. (See Plate XLIII).

f) INCIDENTS OF OUR LORD'S TEACHING, and illustrations of HIS PARABLES; e. g. the Woman taken in Adultery, and the Prodigal Son.

g) HIS MIRACLES; e. g. The Raising of Lazarus; the Miracles of the Loaves and Miraculous Draught of Fishes cartoon by Raphael in the Victoria and Albert Museum in London).

h) THE SERMON ON THE MOUNT.

i) THE TRANSFIGURATION. Raphael's celebrated picture in the Vatican.

j) JESUS AT THE HOUSE OF MARTHA OF BETHANY

and her sister, Mary Magdalene. (See pages 70 et seq.)

k) THE FEAST AT THE HOUSE OF SIMON THE LEVITE, distinguishable from (j) by the larger number of persons present. (See Plate XLIII.)

l) THE SCENES IN THE GARDEN OF GETHSEMANE OR THE MOUNT OF OLIVES.

m) THE LORD'S, or LAST, SUPPER. (See page 60 et seq.)

n) THE INSTITUTION OF THE EUCHARIST. (*Idem.*)

o) THE BETRAYAL AND CAPTURE and its attendant incidents, e. g. the cutting off of the ear of Malchus.

p) THE SCOURGING AND CROWNING WITH THORNS. Famous picture by Titian in the Louvre.

q) The *Via Dolorosa*, the ROAD TO CALVARY, with its incident of Saint Veronica. (See Plate XLIV.)

s) THE NAILING TO THE CROSS.

t) THE CRUCIFIXION, treated as an event, with all the accessories, such as the Roman soldiers, the two thieves, the Centurion, afterwards St. Longinus, etc.

u) THE DESCENT FROM THE CROSS. Celebrated painting by Rubens in Antwerp Cathedral, and innumerable others.

THE NATIVITY, AND OTHER
SCENES OF THE SAVIOUR'S
YOUTHFUL DAYS.



1) A beautifully devout Nativity, by Geertgen tot Sint-Jans, in the *Kaufmann Collection*, in Berlin. 2) The Baptism of Christ, by Joachim Patinir, in the Vienna Gallery. Note the Almighty and the Dove directly over the Saviour's head (see page 67). 3) The young Christ disputing with the Doctors, by Bernardino Luini (c. 1475-1532), in the National Gallery, where is also No. 5 of the same subject by Mazzolino (c. 1478-1528). 4) Adoration of the Shepherds, by Pietro di Domenico (1457-1506) in the Siena Academy. 6) The Tiburtine Sibyl, prophesying to the Emperor Augustus the coming of Christ, whereupon the heavens opened and disclosed a radiant Virgin with the Child in her arms. By Lucas of Leyden (1495-1533), in the Venice Academy.

v) THE DEPOSITION. Similar to the *Pietà*, save that the personages present are more numerous, and they are IN THE ACT of laying the Body of Christ down. In the *Pietà*, there is NO ACTION whatsoever. (See Plate IX.)

w) THE ENTOMBMENT.

x) THE RESURRECTION. (See Plate XLV.)

y) THE VISIT OF THE MARYS (other than the Virgin Mary, who did not go) TO THE SEPULCHRE. (See Plate XVII.)

z) THE DESCENT INTO HELL. (See Plate XLVI.)

aa) THE APPARITION OF CHRIST TO HIS MOTHER. (*Not scriptural.*)

bb) THE APPARITION TO MARY MAGDALENE IN THE GARDEN. (*The Noli me tangere.*) (See Plate XXII.)

cc) THE ASCENSION.

dd) THE DESCENT OF THE HOLY GHOST. (Acts I. 4.)

ee) THE SUPPER AT EMMAUS. APPARITION TO THE TWO APOSTLES. (MARK XVI: 12). Famous pictures by Titian and by Rembrandt, both in the Louvre. (See Plate XLVI.)

ff) THE UNBELIEF OF THOMAS, at the supper of the Eleven. (Mark XVI.), who was not present at the Supper at Emmaus. (John XX: 25-29.)

gg) JESUS AT THE SEA OF TIBERIAS. (John XXI: 1 *et seq.*)

hh) THE CHARGE TO ST. PETER: "Feed My Sheep." (St. John XXXI: 17.)

Then we come back to the Virgin with:

21) HER DEATH. (See Plate XLVI.)

22) HER ASSUMPTION. (See Plate XI.)

23) THE CORONATION. (See Plate XII.)

24) HER MIRACULOUS APPEARANCES IN AID OF HUMANS. (See Page 35.)

* * *

In regard to Old Testament subjects, it must be remembered that the great majority of early painters were Roman Catholics, who executed their works at the instigation of the Clergy or Monastic Orders, or for laymen who wished to present them to Churches or monastic institutions. Therefore most of the subjects chosen were taken from the Gospels, or the accepted histories and legends of the Lives of the Virgin and the Saints. Where Old Testament scenes were depicted they generally had some symbolic or prophetic significance. But in 17th Century Protestant Holland, Old Testament "illustrations" were more popular than Catholic devotional subjects. Rembrandt was one of the great painters of Old Testament episodes, and also made numerous etchings after the Bible.

Among the most commonly illustrated are the CREATION; ADAM AND EVE; the EXPULSION FROM THE GARDEN OF EDEN (pictures by Masolino and

Masaccio); THE DEATH OF ABEL; GOD APPEARS TO ABRAHAM; GOD APPEARS TO MOSES IN THE BURNING BUSH; THE DRUNKENNESS OF NOAH, and OF LOT; HAGAR AND ISHMAEL; ABRAHAM AND ISAAC; ISAAC AND JACOB; JACOB'S DREAM; JOSEPH AND THE WIFE OF POTIPHAR (a very frequently painted subject); THE FINDING OF MOSES; Jael kills Sisera; JUDITH AND HOLOPHERNES; SAMSON AND DELILAH; DAVID AND GOLIATH; DAVID AND BATHSHEBA; THE JUDGMENT OF SOLOMON; ELIJAH FED BY THE RAVENS; ESTHER AND HAMAN; THE TRIUMPH OF MORDECAI; BELSHAZZAR'S FEAST; DANIEL IN THE LIONS' DEN, and the VISION OF DANIEL, SUZANNAH AND THE ELDERS, etc., etc.

* * *

The SIBYLS were legendary prophetesses who were said to have foretold to the *Gentiles*, as the Prophets had foretold them to the Jews, various aspects of the Advent and Sojourn upon earth of the Messiah. They were twelve in number; the Persian Sibyl, the Libyan, the Delphic, the Erithraean, the Cumæan, the Samian, the Cimmerian, the Tiburtine, the Hellespontine, the Phrygian, the European, and the Agrippine. (See pictures touching upon the Sibyllic legends on Plates XLII and XLVII.) The Michelangelo and Raphael Sibyls are known to all who have visited the Vatican.

* * *

The third category of pictures includes the LAST JUDGMENT, of which some of the most famous are those by Michelangelo, in the Sistine Chapel (see pages 61 and 158); Luca Signorelli, in Orvieto Cathedral; Tintoretto, in the S. Maria dell'Orto Church in Venice of which the original drawing, in the collection of the author, is reproduced on Plate XLVII; Fra Bartolommeo, in the Uffizi in Florence; Giotto, in the Arena at Padua; Orcagna in S. Maria Novella in Florence, among the Italians; and Roger van der Weyden; Memlinc; Jan Prevost, Lucas van Leyden (See Plate XLVI.), among the Northern artists.

* * *

PARADISE was again a popular subject, in which the Saints and Prophets are grouped around the Trinity. Some outstanding examples are those by Tintoretto, in the Louvre in Paris; Giovanni di Paolo, in Siena; and Hieronymus Bosch, in the Prado. (See Plate XLVI.)

* * *

HELL was a favorite subject of the early Flemish painters, particularly, for in it they were able to give free rein to all the fantasm of their strange natures. Among the best-known are those by Hermet de Bles, in Munich; Hieronymus Bosch, in the Escorial, and, of course, among modern artists, the wonderful drawings by Gustave Doré, illustrating Dante's "Inferno."

A GROUP OF INTERESTING INTERPRETATIONS OF OUTSTANDING EVENTS IN THE HISTORICAL CAREER OF THE GREAT TEACHER.



1) One of the most celebrated pictures in the world: Paul Veronese's "Marriage at Cana," in the Louvre. This immense canvas—for it is nearly 36 feet long, by 22 feet high—was taken from Venice by Napoleon, during his Italian campaigns, and, when his captures were returned to their rightful owners after 1815, this picture, on account of its unwieldiness, was left to the French in exchange for the work of a third-rate painter, Baron Gerard, who enjoyed a vogue at that time. 2) Preliminary wash drawing by Paul Veronese for his famous "Feast at the House of Simon the Levite," in the Brera of Milan. As usual, Veronese has mingled contemporary personalities with the scriptural ones. Marked with an "X" is the great Emperor Charles V, and with an "O" King Francis I of France (*In the Collection of the Author*). 3) The Raising of Lazarus, by Albert van Ouwater or Oudewater (15th Century), in the Berlin Museum. 4) The Calling of the Sons of Zebedee (SS. James Minor and John the Evangelist), by Marco Basaiti (c.1470-1527) in the Venice Academy.

HOW THE MARTYR-SAINTS SUFFERED AND DIED AS DEPICTED BY THE GREAT MASTERS OF OLD

This Table is not intended as a complete list of martyr-saints, but only of those whose martyrdoms are painted as narrative pictures of the actual events. Others whose martyrdoms are only depicted in series in stained glass have been omitted.

The mention "ineffectual" or "ineff." means that the form of martyrdom to which it refers was rendered so by divine intervention. In the majority of such cases, the saint thus saved was finally slain with the sword. There are exceptions.

The letters following the name of a Saint in this Table denote the section in which he or she is placed in the "Complete Tables of Holy Personages and Saints," pages 145-152.

ANVIL, LIMBS BROKEN ON. St. Adrian. *P.*
ARROWS, SHOT WITH. St. Ursula (with a number of maidens). *G. a.*
St. Angelus (in his Carmelite Robes and hung from a tree). *K. c.*
St. Sebastian (nude). *L.*
St. Christina. *G. a.*
St. Pantaleon (nude, but hands nailed to tree above his head). *J.*
St. Proculus, in a house. *D.*
St. Alexander (in Bergamese pictures only). *P.*
St. Adrian. *P.*
St. Alban. *A.*
St. Barbara. *G. a.*
St. Catherine of Alexandria. *G. a.*
SS. Celsus and Nazareus (always together). *J.*
SS. Cosmo and Damian (always together in the scarlet robes of a physician). *J.*
SS. Crispin and Crispianus (rarely seen except in Flemish works.) *J.*
SS. Justina and Cyprian. *G. a.* and *C.*
St. Denis (carrying head). *D.*
St. Donato. *D.*
St. Dorothea, with angels bearing roses. *G. a.*
SS. Faustino and Jovita, together as Deacons. *F.*
St. George of Cappadocia. *P.*
St. Margaret of Antioch with Dead Dragon. *G. a.*
St. Matthew. (*Picture by Caravaggio in San Luigi de' Francesi, Rome.*) *B.*
St. Maurelius, Bishop. *D.*
St. Maurice (*surrounded by his comrades of the Theban Legion, either as spectators, or themselves crucified or beheaded.*) *P.*
St. Paul (easily recognizable). *B.*
St. Prisca. *G. d.*
SS. Crispin and Crispianus, together (ineff.). *J.*
SS. Justina of Antioch and St. Cyprian (ineff.). *G. a.* and *C.*
St. Felicitas and her seven Sons. *G. d.*
The Mother of the Maccabean Youths (see page 35).
St. John the Evangelist (ineff.). (*Picture by Quentin Matsys in Antwerp.*) *O.*
St. Miniato. *O.*
St. Vitus (gentle, beautiful and young). *J.*
St. Bibiana. *G. d.*
St. Agatha. *G. d.*

BOILED ALIVE IN CAULDRON

BOUND TO COLUMN. BREASTS MUTILATED.

BULL, BRAZEN, ROASTED ALIVE IN.
BURN'T ALIVE.

CAULDRON, STANDING IN. COLUMN, BOUND TO. CRUCIFIED.

DAGGER (IN NECK). DRAGGED BY HAIR. DRAGGED OVER ROCKS AND STONES. DROWNED.

FLAYED ALIVE. HORSES, TORN ASUNDER BY. LANCES OR JAVELINS, MEN PIERCING WITH. LIONS, THROWN TO.

MILLSTONE TIED TO NECK. DROWNED WITH.

" (CRUSHED BENEATH A)

" (FLOATING, FASTENED TO A) NAILS, PIERCED WITH.

OXEN ATTEMPTING TO MOVE HER. ROASTED ALIVE ON BED OR GRIDIRON.

SLAIN WITH SWORD. (NOT BEHEADED)

SPIKES (WRITING STYLES) PIERCED WITH. STONED TO DEATH.

STRIPPED OF CLOTHING.

TEETH EXTRACTED. WHEELS, SPIKED, STANDING BETWEEN.

WILD BEASTS. WINDLASS, ENTRAILS WOUND UPON A.

St. Eustace and his family. *P.*
St. Afra, patroness of Augsburg. *G. f.*
St. Apollonia (see Teeth Extracted). *G. d.*
St. Christina (unharmd).
SS. Cosmo and Damian (ineff.).
St. Ephesus, in blue starred robe (ineff.). *P.*
St. Lucia (ineff.).
See *Boiled Alive*.
St. Bibiana. *G. d.*
St. Andrew (on an X-shaped cross). *B.*
St. Peter (head downwards). *B.*
St. Philip the Apostle (with crowd stoning him). *B.*
St. Lucia. *G. f.*
St. Sabina. *G. d.*
St. Mark. *B.*
St. Christina (millstone attached to her neck). *G. a.*
St. Clement (anchor fastened to his neck). *N.*
St. Julian of Rimini (in sack full of serpents). *J.*
St. Bartholomew. *B.*
St. Hippolytus. *J.*
St. Thomas the Apostle. *B.*
St. Euphemia (ineff.). *G. a.*
SS. Faustino and Jovita (ineff.). *F.*
St. Ignatius of Antioch, Bishop. *D.*
St. Prisca, very young (ineff.). *G. d.*
St. Thecla (ineff.). *G. d.*
St. Christina (ineff.). *G. a.*
St. Florian. *P.*
St. Victor of Marseilles, then beheaded. *P.*
St. Vincent. *F.*
St. Crispin (with Crispianus who is in a cauldron of oil). *J.*
St. Lucia. *G. f.*
St. Faith. *G. d.*
St. Lawrence. *D.*
St. Agnes. *G. a.* and *c.*
St. Euphemia (in arena with lions). *G. a.*
St. Justina of Padua (in bosom). *G. a.*
St. Lucia (dagger in neck). *G. f.*
St. Peter Martyr. See illustrations Plate xxxvii and page 132.
St. Cassian. *D.*
St. Alphege (always as an archbishop. *C.*
St. Stephen (as a Deacon). *F.*
St. Gaudenzio (very rare) as Bishop. *D.*
St. Philip the Apostle (on a cross). *B.*
St. Agnes (ineff.). (See Plate VII.) *G. a.* and *e.*
St. Thecla (in amphitheatre). *G. d.*
St. Apollonia (ineff.). *G. d.*
St. Catherine of Alexandria (ineff.). *G. a.*
See LIONS.
St. Erasmus (*picture by Dirk Bouts in Louvre*). *D.*

COMPLETE TABLES OF THE HOLY PERSONAGES AND SAINTS

Found in Early Christian, Byzantine, Italian, Flemish, German, French, and Spanish Art, including Pictures, Illuminated Manuscripts, Mosaics, and Statues, arranged by categories, listed alphabetically, according to the costume in which they are usually portrayed.

These categories are as follows: Abbots; Apostles; Archbishops; Armor (see Warrior Saints); Bishops; Cardinals; Deacons; Female Saints (Crowned, Hermits; Long Hair; Miscellaneous; Nuns; Richly-Dressed); Hermits; Miscellaneous; Monks; Nude or Semi-nude; Pilgrims; Popes; Royal Saints; Warrior Saints; Saints with Wings.

NOTE: *The indication of the costume being the main purpose of these tables, we have had to abbreviate greatly all other information. The reader will find, however, the typical emblems and dates, etc., of each saint included. For further information consult the Index and List of Illustrations. The Plate or Page number after each section-heading means that an example of the costume is there depicted.*

The place-name, following the date of death of an Archbishop or a Bishop, signifies the Diocese he administered.

Aug—Augustinian Canons.
Ben—Benedictine Monks.
Br—Brigittines, Order of (Nuns).
c.—circa (*about*).
Cam—Camaldolesi, Order of the.
Carm—Carmelites.
Carth—Carthusians.
Cis—Cistercians.
CM—Crown of Martyrdom.
d—Died.
Da—Daughter of . . .
DC—Doctor of the Latin Church.
DGC—Doctor of the Greek Church.
Dom—Dominican Monks.
FC—Father of the Latin Church.
FGC—Father of the Greek Church.
FMO—Founder of a Monastic Order.
Fr—Franciscan Friars.
GB—Greek Bishop.
GVM—Greek Virgin Martyr.
Jer—Jeronymite.
Jes—Jesuit.
LVM—Latin Virgin Martyr.
M—Martyr.
Mo—Mother of . . .
Oliv—Olivetian Order.
OM—Order of Mercy.
PC—Poor Clares (Nuns).
Prem—Premonstratensians.
QW—Queen, Wife of . . .
RD—Reigning Duchess.
RP—Royal Princess.
Serv—Servites, Order of.
Trin—Trinitarians.
Val—Vallombrosan Order.
VM—Virgin Martyr.
VP—Virgin Patroness.
Vis. M—Visitation of Mary, Order of the.
(1)—First Bishop of . . .

A.

ABBOTS

(See Pages 122 and 125)

SS. ALBAN. d. 305. Ben. Sword and Fountain.
BENEDICT, or BENNET BISCOP. d. 703. Ben. Mitre and Planeta and Pastoral staff; 2 monasteries in background.
BERNARD OF CLAIRVAUX. d. 1153. Ben. Fettered Demon or Three Mitres on a book.
BERNARD DEGLI UBERTI. Val. (See Section E.)
BRUNO. FMO. d. 1200. Carth. Habit of his order (*q. v.*).

B.

APOSTLES

(See Pages 59-66)

SS. ANDREW. M. d. 70. X-shaped Cross (see Plate XX).
BARTHOLOMEW. M. Large Knife.
JAMES MAJOR, or the Great. d. 44. Pilgrim's Staff.
JAMES MINOR, or the Less. M. Fuller's Club.
JOHN THE EVANGELIST. d. 99. Chalice and Serpent.
MATTHEW. M. d. 90. Bag or Sack-Purse.
MATTHIAS. M. Last Apostle called. Took place of Judas. Lance in Italian, Axe in German, pictures. Holding sword by the point in a picture by Cosimo Rosselli, in the Florence Academy.
PETER. M. d. 65. Keys or a Fish.
PHILIP. M. Cross on Staff.
SIMON ZELOTES. M. Saw.
THADDEUS or JUDE. M. Halberd or Lance.
THOMAS. M. Builder's square. Also a spear sometimes, *e. g.* in pictures of his martyrdom.

BARNABAS. M. Gospel in Hand, with St. Paul or St. Mark.
LUKE. M.(?) Easel and Brush.
MARK. M. d. 68. Pen and Book.
PAUL. M. d. 65. Sword and Gospel.

Note: The four Evangelists, as such, carry different symbols. Here they are depicted simply as members of the group of apostles. See Chapter VII *passim* and Index.

C.

ARCHBISHOPS

(See Plate XXV, 6)

SS. ALPHEGE. M. d. 1012. Canterbury. Chasuble full of stones.
ANTONINO. d. 1461. Florence. Dom. Pallium over Habit.
AUGUSTINE. d. 604. Canterbury. Ben. Pallium.
CYPRIAN. M. d. 258. Carthage. Palm and Book.
DUNSTAN. d. 988. Canterbury. Ben. Tongs or a Harp, or holding the devil by the nose.
ILDEFONSO. d. 677. Toledo. Ben. Investiture by the Virgin Mary.
NORBERT. FMO. d. 1134. Magdeburg. Prem. Chalice with spider, or Demon at his feet.
PATRICK. d. 464. Primate of Ireland. Aug. Neophyte looking up at him in adoration. Serpent beneath his feet. (See Section L.)
PAULINUS. d. 644. York. Ben. On horseback in pictures with St. Augustine.
THOMAS A BECKET. d. 1170. Canterbury. Ben. With wounded head, or with knife in head. (Do not confuse with St. Peter Martyr.)
THOMAS OF VILLANUEVA. d. 1555. Valencia. Aug. Giving his clothes to a beggar. Only in late Spanish Art.

D.

BISHOPS

(See Pages 17, 82, and 94.)

SS. ABBONDIO. Como.
ALBERT. M. FMO. d. c. 1210. Vercelli. Carm. Palm.
AMBROSE. F.C. d. 397. Milan. Beehive and Knotted Scourge.
ANDREA CORSINI. d. 1373. Fiesole. Carm.
ANIANUS. d. 86. Alexandria.
APOLLINARIS. M. d. 79. Ravenna (1). Black Cross on White robe.
ATHANASIUS. D.G.C. d. 373. Alexandria. Author of the Athanasian Creed.
AUGUSTINE. D.C. d. 430. Hippo. Book, and small child near a hole in the shore. Flaming Heart.

THE
FINAL
SCENES
OF OUR
LORD'S
LIFE
AND A
MIRACLE



7.



2.



3.



4.



5.



6.



8.

1) An engraving by Marcantonio Raimondi after Raphael's Cartoon, in the Victoria and Albert Museum, London, for a "Miraculous Draught of Fishes," one of a series of seven tapestry projects which has been called the "Parthenon of Modern Art." We shall discuss this picture more fully in our "Early Italian Schools of Painting, and How to Distinguish Them," in course of preparation. 2) Christ's Agony in the Garden, by Correggio, in the National Gallery. 3) Another version of the same subject by Marco Basaiti, in the Venice Academy, with SS. Francis and Dominick. 4) Correggio's beautiful *Ecce Homo*, in the National Gallery. Note the figure of Pilate at the right. 5) The *Via Dolorosa*, the Procession to Calvary, with St. Veronica, bearing the kerchief upon which she wiped the sweat off the brow of Our Lord, and found imprinted upon it His Image. By *Ridolfo Ghirlandajo* (1483-1561) in the National Gallery. 6) The Transfiguration, by Giovanni Bellini, in the Venice Academy. 7) Christ bound to the Column, by Eustache Le Sueur (1615-1655), in the Louvre. 8) A semi-devotional, semi-narrative, Crucifixion by Gerard David, in the Berlin Museum. The four Marys, and the Centurion and other soldiers are present, but there is only one Cross.

BASIL THE GREAT. D.G.C. d. 380. Caesarea. No mitre. Dove on shoulder. Do not confuse with Gregory the Pope.
 BENNO. d. 1100. Meissen. Ben. Fish with Key in its mouth.
 BLAISE. M. d. 316. Sebaste. Wool comb.
 BONIFACE. M. d. 755. All Germany. Ben. As Bishop of Mainz. Book pierced by sword, or baptizing a convert, with his foot on fallen oak.
 BRICE. d. 444. Tours. Live coals in hand or Child in arms.
 CASSIAN. M. Imola. Iron spikes (styles).
 CHAD. d. 672. Lichfield. Ben. (Stained glass.)
 CHERON. M. d. 3rd cen. Chartres. Head in hand.
 COSTANZO. M. d. c. 255. Perugia.
 CUNIBERT. d. 660. Cologne. Model of a Church. Dove.
 CUTHBERT. d. 687. Landisforme or Durham. Ben. Otter or Head of St. Oswald. Generally as Abbot.
 CYPRIAN. M. d. 304. Antioch. As a Greek Bishop, *without head-dress*. Rarely, if ever, without St. Justina of Antioch (Section G.f.), in devotional pictures.
 CYRIL. G.B. d. 444. Alexandria. Only G. B. with head covered. Wears hood falling on shoulders with front bearing cross.
 DENIS. M. d. 3rd cent. Paris. Severed Head under arm.
 DONATO. M. Arezzo. Glass of Wine and Sword.
 ELOY or ELIGIUS of NOYON. d. 659. Horse with three legs.
 ENURCHUS. d. c. 340. Orleans. Finding pot of gold.
 ERASMUS. M. d. 296. Formia. Windlass.
 ERCOLANO. M. d. c. 547. Perugia.
 FRANCIS DE SALES. d. 1622. Geneva. Vis. M. Great Beauty.
 FREDIANUS. d. c. 580. Lucca. Harrow.
 GAUDENZIO. M. d. 359. Rimini. Stones.
 GAUDENZIO. d. ? . Novara.
 GEMINIANUS. d. c. 450. Modena.
 GREGORY NAZIANZEN. D.G.C. d. 390. Nazianus.
 HILARY or ILARIO. d. 363. Poitiers.
 HUBERT. d. 727. Liege. Stag with crucifix between its horns.
 HUGH. d. 1132. Grenoble. Carthusian.
 HUGH. d. 1189. Lincoln. Carthusian. Swan.
 IGNATIUS. M. d. 107. Antioch. Lions.
 ISIDORE. d. 606. Seville. Called "The Egregious Doctor of Spain." Seen with Bishop St. Leander (q. v.).
 JANUARIUS. M. d. 303. Benevento. Vesusius in background and Palm in hand.
 JOHN CHRYSOSTOM. D.G.C. d. 407. Constantinople. Name on nimbus.
 LAMBERT. M. d. 709. Maestricht. Palm and Javelin.
 LAZARUS. Marseilles. With Mary and Martha or sometimes with a Bier in the background.
 LEANDER. d. 596. Seville. Styled the "Apostle of the Goths." Represented with St. Isidore (q. v.), in attendance upon Ferdinand of Castile and Prince Hermengildus. (Sect. P.)
 LOUIS OF TOULOUSE. d. 1297. Toulouse. Fr. Crown at feet. Cope embroidered with fleurs-de-lys. (See Royal Saints.)
 MARTIAL. d. 3rd cent. Limoges (1). With St. Valery bearing her Head.
 MARTIN OF TOURS. d. 397. Tours. Dividing cloak with a beggar (see Warrior Saints).
 MAURELIUS. M. d. 2nd cent. (?) . Ferrara (1).
 MERCURIALE. d. 2nd cent. Forli (1). Dragon.
 NICAISE. M. d. 400. Rheims. Upper part of Head, with mitre, in his hands.
 NICOLAS OF MYRA OR BARI. d. 326. Myra. Rich robes, Three Gold Balls, or three children.
 PETRONIUS. d. 430. Bologna. Model of City in hand (with tall Campanile). (See Plate VI.)
 PROCULUS. M. d. 445. Bologna. In Bolognese pictures.
 QUIRINUS. M. d. 309. Sissack in Croatia. Millstone.
 REGULUS. M. Africa. Severed Head, seated. Only representation at Lucca (statue).
 ROMAIN. d. 639. Rouen. Dragon called the Gargoyle (whence the term in architecture) or Headless.
 ROMULO. M. Time of Nero. Fiesole (1). Palm and Dagger.
 SYRUS. M. ? Pavia (1).
 SWIDBERT. d. 713. Ben. Holding a star. Was really an abbot, but always shown as bishop.
 SWITHEN. d. 862. Winchester. Ben. Waterspout.
 ULRICH. d. 973. Augsburg. Fish.
 ZENO. M. (?) d. 380. Verona. Fishing rod and Fish.
 ZENOBIUS. d. 417. Florence. Tree putting forth leaves.

E. CARDINALS (See Plate XXIV)

SS. BERNARDO DEGLI UBERTI, OR BERNARDO CARDINALE. Val. BONAVENTURA. d. 1274. Fr. Red hat worn on or branch of tree.
 CHARLES BORROMEO. d. 1584. Ben. Rope around neck and bare feet, or one hand holding a book, and other raised in benediction.
 JEROME. d. 420. Cardinal's hat and robes an anachronism (see Chapter VIII). Frequently as a Hermit. Founder of Monachism in West.

RAYMOND NONNATUS (*San Ramon*). d. 1240. OM. Lips padlocked.

F. DEACONS

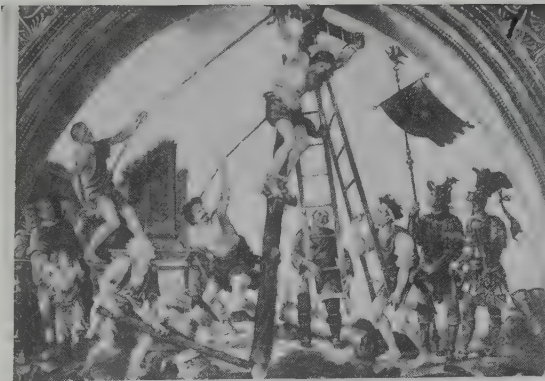
(See Plates XXX, 5 and XXXIII, 5 and 6)
 SS. FAUSTINO. M. d. 121. With St. Afra (section G.f.). Rarely seen except in Brescian pictures.
 JOVITA. M. d. 121. See St. AFRA OF BRESCIA, G.f.
 LAWRENCE. M. d. 258. Gridiron and Book.
 LEONARD. d. 559. Fetters, or slaves around him.
 PHILIP. Baptising Chamberlain of Queen Candace.
 PLACIDUS. M. d. 584. With his Dalmatic over a *Benedictine black tunic*. (See Section K. a.)
 STEPHEN. M. 1st Cent. Proto-Martyr. Stones on head, or on shoulder, or around him, his head wounded.
 VINCENT. M. d. 304. Raven.

G. FEMALE SAINTS

a) CROWNED (See Pages 22 and 100)
 SS. ADELAIDE. d. 300. Duchess of Bergamo. Long veil under Crown. Generally with St. Lupo (see Royal Saints) and St. Grata (below).
 ADELAIDE. d. 999. QW. of Otho I. of Germany.
 AGNES. LVM. d. 304. Rarely crowned except in German and Flemish pictures (see sub-section "c" and Plate VI).
 BARBARA. VP and M. d. 303. CM. Tower with three windows or a chalice and Gospel, or a Sword.
 CATHERINE OF ALEXANDRIA. VP and M. d. 307. RP. Wheel with spikes, generally broken. Also with Sword and Gospel and Palm; sometimes (Plate V) with Head of Emperor Maximian and Demon at her feet.
 CECILIA. LVM. d. 280. Patroness of Sacred Music. Crown of Roses and Musical Instruments, also Palm and sometimes Sword.
 CHRISTINA. M. d. 295. CM. Also Arrow, or Millstone.
 CLOTILDA. d. 534. QW. of King Clovis of France. 3 Fleurs-de-lys, generally on a Shield.
 CUNEGUNDA. d. 1040. QW. of Henry of Bavaria. Walking on Ploughshares.
 DOROTHEA OF CAPPADOCIA. GVM. d. 303. Crown of Roses. Basket with Three Apples and Three Roses.
 ELISABETH OF HUNGARY. d. 1231. QW. of King Ludwig. Two Crowns (see p. 22). Lap full of Bread and Roses. Often with beggars or children. Always represented as young and beautiful. Died at 24 years of age. Often wears a Veil.
 ELISABETH OF PORTUGAL. d. 1336. QW. of Dionysius. Always represented as old and venerable.
 ETHELREDA. d. 679. Da. of King of East Anglia. Was founder of Ely Cathedral. Asleep under a tree with two maidens.
 EUPHEMIA. GVM. d. 307. Lion and Palm. CM.
 GRATA OF BERGAMO. M. d. 300. Head of St. Alexander in a napkin.
 HELENA. d. 327. Mo. of Constantine the Great. Asleep, with a Large Cross as a dream (Paul Veronese) or holding one in her arms. She discovered the True Cross of Christ on Calvary, as St. Louis discovered the True Crown of Thorns (q. v.).
 JUSTINA OF PADUA. VM. d. 303. Da. of King Vitalicino. Unicorn is sometimes given her by mistake, being the special attribute of Justina of Antioch who is *not crowned*. Sword in bosom is this saint's true attribute, with Palm.
 MARGARET OF ANTIOCH. VP. and M. d. 306. CM. Dragon, Spear and Cross.
 RADEGUNDE. d. 587. QW. of Clothaire V. Long Veil. Captive with Broken Fetters.
 REPARATA. VM. d. at 12 years of age. Only in Florentine pictures. Seen as a small girl by the side of the Madonna, in white robe and red mantle, or with Crown and Palm. CM. Was Patroness of Florence from 680 to 1298. White Banner with Red Cross.
 ROSA OF LIMA. d. 1617. Only canonized saint in the Western Hemisphere. Crown of Thorns. Child Jesus on a full-blown Rose (Murillo). Only seen in late Spanish pictures.
 ROSALIA OF PALERMO. d. 1160. Hermit Saint. Crown of Roses. In cave with Crucifix.
 URSULA. VP. and M. d. c. 380(?). Princess of Brittany. Arrow and large numbers of Maidens with her. (11,000 Virgins). Rich robes and Arrow and Banner in votive pictures.

b) HERMIT SAINTS (FEMALE) (See Plates XXIII and XXXIV, 3)

SS. GENEVIEVE OF PARIS. d. 509. Patron Saint of Paris Saved the city from Attila and Childeric. Converted Clovis and Clotilda to Christianity. Generally portrayed as a Shepherdess with her Flock and a Spindle, in youth, and as a "religieuse" (nun) in later life.



1) "The Crucifixion of St. Philip," *not of Our Lord*, by Filippino Lippi, in S. Maria Novella, Florence. Note the similarity with the real "Crucifixion," but that the Marys are not present, nor other historical witnesses of the Tragedy on Calvary. 2) A curious "Crucifixion," by the Fleming, Gerard van der Meire, in Saint-Sauveur at Bruges. It comprises three scenes: The Procession to Calvary; the Crucifixion; and the Deposition. 3) Again a semi-devotional Crucifixion, with the three Crosses, but only the Virgin Mary and St. John the Evangelist present, as in the *Stabat Mater*. By Antonello da Messina (c.1444-c.1493), in the Antwerp Museum. 4) Mantegna's true narrative Crucifixion, in S. Zeno at Verona. Note the personages participating in the scene. 5) Purely devotional Crucifixion, or, as it is called, a "Holy Trinity," by Masaccio, in S. Maria Novella, Florence (see page 17). 6) "The Descent from the Cross," by Sodoma in the Siena Academy. 7) Orcagna's (1308(?)-1368) famous "Resurrection," in the National Gallery. Note the Banner of Victory, with the Cross of St. George.

- GUDULA. d. 712. Carries a Lantern with a Demon trying to extinguish it.
- MARINA. Dressed as a Monk—not a Nun—but clearly shown to be a very beautiful woman. Child at her feet or in her arms.
- MARY OF EGYPT. d. 433. Represented as very old and worn with long hair and with Three Loaves of Bread. When there are Pyx, Skull and Crucifix, the saint depicted is not this one, but Mary Magdalene. (See Plate XXXIV.)

c) LONG HAIR AS RAIMENT
(See Plates XXIII and XXXI)

- SS. AGNES. LVM. d. 304. In pictures, not *votive* but historical, she is shown nude, but covered by her hair. (See Section G.a. and Plate VI.)
- MARY MAGDALENE. d. 68. Long golden hair. Spanish painters give her dark hair. Often shown in cave, or as a hermit penitent, with Skull and Crucifix and Pyx.

d) MISCELLANEOUS SAINTS (FEMALE)

- SS. AGATHA. LVM. d. 251. Generally depicted in long flowing robes, with modest yet noble bearing, and holding a Platter upon which lies one or a pair of severed female Breasts. Sometimes she carries a large pair of Shears.
- APOLLONIA. VM. d. 250. Palm and Pincers holding a tooth. See Procaccino's "Martyrdom of St. Apollonia" in Milan Cathedral.
- BALBINA. d. 130. Found the Chains of St. Peter. Veiled with Chain or Fetters in hands or near her.
- BIBIANA. M. d. 362. Bound to a column with dagger in her throat.
- ELISABETH, Mother of John the Baptist. In pictures of the Visitation, or in Holy Families, or in scenes from the life of her son. Head covered, elderly. She is unmistakable from the context.
- FAITH. VM. d. 290. Nude to the waist. Crowned. Holds an iron bed (on which she was roasted).
- FELICITAS. M. d. 173. Always seen with her seven sons. Hooded, veiled as a widow, with martyr's palm. Do not confuse with the Seven Maccabees and their mother. The latter are always depicted with their hands and feet cut off, whereas the sons of St. Felicitas are not. (See Plate IX.)
- FILOMENA. M. d. 303. Extremely popular today in all northern Italy. Lily. Palm. Javelin. Surrounded by sick and maimed.
- FINA OF GEMIGNANO. d. 1253. Picture by Bastiano Mainardi in the Cathedral of San Gemignano. Rarely found anywhere else. (See however Plate XXVII.)
- GENEVIEVE OF BRABANT is often believed to be the nude woman nursing her child, with St. John Chrysostom, also nude and creeping on his hands and knees, in the background. (See page 85.)
- JUSTINA and RUFINA. VM. d. 304. Patroness of Seville, particularly the famous Giralda Tower. Usually dressed as low-class peasant girls with earthenware pots and palms. Ribera painted a devotional picture of them in rich costumes.
- MARTINA. M. d. between 193 and 211. Double-pronged Pitchfork with barbed points and Lictor's Axe. Very young and beautiful. Pictures after 16th century only.
- PERPETUA. M. d. 203. A Cow is generally shown with her.
- PETRONILLA, d. c. 98. Daughter of St. Peter.
- PRAXEDES and PUDENTIANA. d. 148. Richly dressed with Sponge and Cup, symbolic of their unceasing care of suffering martyrs and their storing of the blood of those who died.
- PLAUTILLA was not a saint but is frequently seen in pictures of the martyrdom of St. Paul, giving her veil to the great Missionary Apostle.
- PRISCA. VM. d. 275. Lion and Palm. Eagle.
- SABINA. M. d. 2nd century. Palm and Crown. Surrounded by Angels.
- SUSANNA. M. d. 290. Sword and Palm.
- THECLA. GVM. First of Greek Church. Loose Mantle of dark brown or grey or violet. With a palm.
- VERONICA (meaning True Face). Always shown holding a Cloth or Veil bearing the image of Our Lord. Several legends exist as to how this famous saint was given the miraculous Portrait of Christ. She was contemporary with the Saviour.

e) NUNS

(See Plates XXXVI and XXXVII)

i) *Black Habit*

- SS. BRIDGET OF IRELAND. d.?. Abbess of Kildare. Aug. Pastoral Staff and Lamp.

BRIDGET OF SWEDEN. FMO. d. 1373. Br. Crozier or Pilgrim's Staff.

FRANCESCA ROMANA. d. 1440. Ben. Angel with Book.

HILDA OF WHITBY. d. 680. Ben. Rich Robe over Habit.

MONICA. d. 387. Mother of St. Augustine. Generally depicted as the first nun, though it is doubtful whether there were any true monastic orders, as such, until the 6th Century when the Benedictine Order was founded. St. Monica is shown as an Augustinian nun. White veil and generally with her Son.

OTTILIA. d. 720. Ben. Crozier and palm, or a book with her two eyes on it. Do not mistake for St. Lucia.

SCHOLASTICA. d. 543. Sister of St. Benedict. First Ben. Nun. Dove and Lily.

MODWENA. d. 1387. Ben. Crozier and White Veil.

WALBURGA. d. circa 778. Ben. Crozier and Flask.

WERBURGA. d. circa 708. Ben. Crozier and Book.

2) *Brown Habit, with small cape, veil, and knotted rope round waist. Barefooted.*

SS. CATHERINE OF BOLOGNA. d. 1463. PC. Palette and Brushes.

CLARA. d. 1253. FMO. Founder of "Poor Clare" nuns. Cross, Lily and Pyx.

ISABELLA OF FRANCE. d. 1270. Sometimes crowned. PC. Sister of St. Louis. Distributing alms.

3) *Brown with White Cloak.* (See Page 132.)

SS. MARIA MADDALENA DEI PAZZI. d. 1607. Carm. Only in very late pictures.

THERESA. d. 1582. Carm. Kneeling. Flaming arrow in Breast. Sometimes a dove.

4) *Grey.*

SS. Clara (See Section G.e.2)

Note: After about 1400 the members of the Franciscan order changed the color of their order from GREY to Brown so that in most pictures of the 15th Century and after, the above saints are depicted in Brown instead of Grey. Barefooted monks or nuns are always Franciscans or one of the branches of that order or Carmelites. (See page 134.)

MARGARET OF CORTONA. d. 1297. F. Young and beautiful with cord girdle and dog. Very popular in Italy only. Pastoral Staff and Books.

ROSA OF VITERBO. 3rd Order of Fr. Chapter of Roses.

5) *Grey with Black Cloak.*

S. UMILTÀ. Real name was Rosana, Wife of Ugolotto Oaccianemici of Faenza. In two small works by that very rare artist, Buffalmacco, friend of Giotto and Boccaccio, she is seen with her husband persuading him to take the monastic habit.

6) *White or Black Cloak over White Robe with White Veil.*

SS. AGNES OF MONTE PULCIANO. d. 1317. Dom.

CATHERINE OF SIENA. d. 1380. Dom. With the Stigmata, or fainting as she receives them.

ROSA OF LIMA. Dom. (See Section G.a.)

f) RICHLY DRESSED

SS. AFRA OF BRESCIA. d. circa 122. VM. Generally in groups of Brescian Saints, e. g., SS. Jovita, Faustino, Bishop Apollonius.

ANASTASIA. M. d. 304. Stake, Faggots, and Palm.

BARBARA. With Tower or Chalice. (See section G.a.)

CATHERINE OF ALEXANDRIA. (See section G.a.)

CECILIA. (See section G.a.)

CHRISTINA. (See section G.a.)

JUSTINA OF ANTIOCH. VM. d. 304. Unicorn and Palm. (See page 30.)

FILOMENA. M.(?) d. 303. Lily, Palm and Javelin or lying or sitting in a Sarcophagus.

JULIA. VM. d. 5th cent. Young and beautiful. Often with St. Afra of Brescia, or St. Celsus.

LUCIA. LVM. d. 303. Eyes on a platter or skewer. Poniard in her neck. Palm.

MARGARET OF ANTIOCH. VP and M. (See section G.a.)

MARTINA. VM. d. very early. Two-pronged Fork with barbs. Young and beautiful.

MARY MAGDALENE, sometimes. (See Pages 68-73.)

PETRONILLA, daughter of St. Peter. (See Section G.d.)

URSULA. (See section G.a.)

H

HERMIT SAINTS

(See Plate XXIV and Pages 114-119.)

- SS. ANTHONY OF EGYPT. d. 357. Founder of Monachism. Crutch with T-shaped handle. Pig. Aspergill. Bell. Flames under foot. Often a T on shoulder of his habit. St. Anthony is usually represented in a monastic habit with a bood.

EPHREM. FGC. Hermit of Edessa, Syria.
 JOB (Giobbo). Found only in Venetian pictures under guise of St. Onofrio (see Index).
 GILES OF EDINBURGH. d. 725. In monastic habit, with hind wounded by an arrow. Sometimes it goes through St. Giles' hand. He is often in a cave.
 HILARION. Contemporary with Julian the Apostate. Riding on an Ass, in the Campo Santo frescoes in Pisa.
 JEROME. The Great Doctor of the Church (see under Cardinals) is more frequently shown in art as a semi-nude hermit, in the desert, with the Skull and Crucifix and the Lion which is his special attribute (see Plate XXIV and Chapter VIII).
 MACARIUS. d. 394. Very old and bent, with skull, and crutch.
 ONOFRIO. Represented as very old and emaciated with long matted beard. Naked, save for a leafy branch girded about his loins. Sometimes money lies at his feet to indicate his scorn of it. (See SS. Jerome and Onofrio, in Marco Basaiti's "Meditation on the Passion," attributed to Carpaccio, in the Metropolitan Museum.)
 PAUL THE HERMIT. d. 3rd century. Old, very emaciated, semi-nude with palm-leaf girdle. White hair and beard. Palm tree nearby. (Very much like St. Onofrio. See Page 114.)
 PROCOPIUS. d. 304. Relinquished crown of Hungary to become a Hermit. A Hind is his attribute, but without an arrow, as in portrayals of St. Giles.
 RANIERI. d. 1161. Eight pictures of his life and career by Simone Memmi (Martini) and Antonio Veneziano are in the Campo Santo in Pisa.

J MISCELLANEOUS SAINTS (MALE)

SS. ACHILLEUS and NEREUS. MM. d. c. 260. Secular costume bearing palms, one on each side of Flavia Domatilla, whom they dissuaded from marrying Aurelian.
 CELSUS and NAZAREUS. MM. Always represented together. CELSUS, young. NAZAREUS, old. Carry swords and palms of martyrdom. (See Titian's masterpiece in the church of these saints in Brescia.)
 CHRYSANTHUS. M. d. 257. With St. Daria.
 CLAIR. M. d. 3rd century at Rouen. Window in Church of St. Maclou, Rouen. Headless.
 COSMO AND DAMIAN. MM. d. 301. As doctors with Red Robes and Puffed Caps. Always together. Patrons of the Medici Family. (See Plate XXIX.)
 CRISPIN and CRISPINIAN. MM. d. 300 or 287. Awl and Shoemaker's knife. Frequently seen in Flemish and Burgundian art.
 CYRIL and METHODIUS. Always represented together. CYRIL with a book, METHODIUS with a picture in a frame.
 ELEAZAR, COUNT OF SABRAN. d. c. 1310. Sheaf of Papers with red wax seals hanging from them. With St. Delphine, his wife.
 GERVASIUS and PROTASIUS. MM. d. 69. *St. Gervais et St. Protas* in French. Almost always shown together in narrative pictures, with St. Ambrose.
 HIPPOLYTUS. M. d. 248. Bunch of Keys, as Jailer of St. Lawrence.
 JULIAN OF RIMINI. M. d. ? Young, graceful, in courtier's dress. (See picture by Lorenzo di Credi. Plate XXIX.)
 OMOBUONO. Merchant of Cremona. In picture by Bart. Montagna in the Berlin Gallery, he is shown with long fur-trimmed robe down to his feet, held in at waist, giving alms to a beggar at his feet. (See Plate XXXIII.)
 PANCRAS. M. d. 304. Beautiful boy of 14. Rich secular dress with Sword and Palm.
 PANTALEON. M. d. 4th century. Physician's robe, with olive branch or palm or both. As a martyr he is depicted much like St. Sebastian, save for a sword instead of arrows. Young and handsome.
 PETER EXORCISTUS and MARCELLINUS. MM. d. 304. Priestly robes, with palms. Always together.
 PHOCAS. M. d. 303. As gardener with spade.
 SEBASTIAN. M. d. 288. Velvet cap. Arrow in hand. (See Section L.)
 VITUS. M. d. 303. Very young. One of the 14 Patron Saints of Germany. Many attributes: Orb. Palm. Cauldron. Lion. Wolf. Cock. (See Plate XXXVII.)
 YVES OF BRITTANY. d. 1303. Patron of all European lawyers. As a priest, giving his secular clothes to the people.

K MONKS AND FRIARS

(See Illustrations, Chapter XII.)

a) *Black Habit*. (See Plate XXXV.)

SS. AUGUSTINE OF CANTERBURY. d. 604. Ben. Generally shown as an Archbishop. (See section C.)

BENEDICT. FMO. d. 543. Ben. Bearded (not in Flemish and German pictures). Pastoral Staff, Mitre, Aspergill, Raven, Broken Sieve and of course a Book.
 BENEDICT OF ANIAN. d. 821. Ben. Converted St. William of Aquitaine, grandfather of Eleanor, wife of Henry Plantagenet of England. Better known under French name of Saint Benoit d'Aniane.
 BERNARD OF MENTHON. d. 1008. Founded the famous Swiss monastery of St. Bernard, with its life-saving dogs.
 CLOUD (pron. Cloo). d. 560. Ben. Grandson of Queen Clotilda. (See Sect. G.a.)
 DUNSTAN. (See section C.) d. 988. Ben. In drawing by himself he is shown as a Benedictine Monk.
 FELIX OF VALOIS. FMO. d. 1212. Co-founder of Trinitarians. As Augustine Hermit near a fountain at which a deer is drinking.
 FRANCIS XAVIER. d. 1550. Jes. Famous Missionary who converted 200,000 to Christianity in Japan. Only in late pictures.
 FRANCIS BORGIA. d. 1572. Jes. Third General of the Order.
 GILES OF EDINBURGH. d. 725. Hermit. Generally shown in a Benedictine habit. (See section H.)
 GUTHLAC OF CROYDON. d. 714. Ben. Whip (of St. Bartholomew).
 IGNATIUS LOYOLA. FMO. d. 1556. Founder of Jesuit Order. Seventeenth Century pictures only. "Monogram" of his order IHS (see Index).
 JOHN NEPOMUCK. d. 1383. Aug. Five stars. Padlock on mouth or in hand.
 LEONARD. (See section F.) Only rarely shown as a Ben. monk.
 LIEVEN or LIVIN. d. 656. Ben. Tongue held by pincers.
 LOUIS GONZAGA. d. 1591. Jes. No attribute but always shown as very young. He died at 23 years of age.
 MAURUS. d. 584. Ben. Censer or Book. Introduced the Ben. order into France at Glanfeuil (now St. Maure-sur-Loire).
 NEOT. d. 878. Ben. Aged with beard. Pilgrim's staff and wallet.
 NICHOLAS OF TOLENTINO. d. 1309. Aug. Star on Breast and Crucifix entwined with Lilies (see Plate III).
 NILUS OF GROTTO FERRATA. d. 1002. Ben. Generally shown in a narrative manner, e.g., curing the epileptic boy, by Domenichino at Grotto Ferrata.
 PHILIP BENOZZI. FMO. d. 1285. Founder of the "Serviti" (Servants of the Virgin).
 PHILIP NERI. FMO. d. 1595. Founder of the Order of Oratorians. Only in very late pictures. Canonised in 1622.
 PLACIDUS. M. d. 584. Ben. or as a deacon (see Section F). Only in pictures with St. Benedict.
 STANISLAS KOTZKA. d. 1589. Jes. On couch with angel by his side. Very young.
 WILLIAM OF AQUITAINE. d. 813. Ben. Grandfather of Eleanore of Aquitaine, wife of Henry Plantagenet of England. Shield with 3 *fleurs-de-lys* and three crescents or as a Ben. laying aside his cuirass and helmet.
 b) *Brown Habit* (all Franciscans in later pictures; see note in section G e 4). (See Plate XXXVI.)
 SS. BERNARDINO OF SIENA. F.M.O. d. 1444. Fr. Founder of the "Osservanti", Reformed Franciscans. Tablet with IHS and Rays or 3 Mitres. Or a hill of 3 mounds with a banner bearing a Cross. Always thin and emaciated. (See Plates XXXIII and XXXVI.)
 FELIX OF CANTALICIO. d. 1587. First Capuchin Saint. Only in 17th century Spanish art. Large Sack with two ends slung over his shoulder. Or with Child Christ giving him a loaf of bread (Murillo). Dark brown tunic, peaked hood and bare feet.
 FRANCIS OF ASSISI. FMO. d. 1226. Founder of Franciscan Order. Stigmata. Crucifix or Cross. Lily. Lamb. Skull. Three maidens. Feeding the Birds, etc. In Grey in all early pictures.
 FRANCIS DE PAULE. d. 1507. Fr. Modified as Hermits of St. Francis or *Freres Minimes*. Very old with long grey beard. Only in late art e. q. Tiepolo (1692-1769).
 JOHN CAPISTRANO. d. 1456. Fr. Tramples a Turk beneath his feet and holds a Banner and Cross. Crucifix is his special attribute.
 PETER OF ALCANTARA. d. 1562. Fr. Canonised in 1669. Walking with lay brother on sea. Star over his head.

c) *Brown with white cloaks.* (See Plate XXXVI; Nuns.)

SS. ANGELUS. M. d. 1225. Carm. Martyr's Palm. Sometimes red and white roses issuing from his mouth. Only in late works.

JUAN DE LA CRUZ (JOHN OF THE CROSS). d. 1591. First bare-footed Carmelite. With 4 books written by him. Crucifix and Lilies. Only in very late pictures.

d) *Grey.* (See Plate XXXVI; 3).

SS. ANTHONY OF PADUA. d. 1231. Fr. Lily and Crucifix. Sometimes with Infant Christ on his book.

FRANCIS OF ASSISI. (See Section K.b.)

JUAN DE DIOS. FMO. d. 1550. Founder of the Brothers of Charity. Hospital of St. Jean de Dieu (Paris, etc.). Pomegranate and Cross.

e) *Grey with black cloak.* (See Plate XXXIX).

ST. GIOVANNI GUALBERTO. FMO. d. 1073. Founder of Vallombrosan Order (Reformed Ben.) (See Plates VI and XXXIX).

f) *All white. Plain.* (See Pages 122, 124.)

BERNARD DE CLAIRVAUX. FMO. d. 1153. Founder of Cistercians (Reformed Benedictines). Preached the second Crusade in 12th century. Sometimes wears the mitre and crozier as Abbot of Clairvaux. Considered the greatest man of his day. Sometimes carries his book "*Missus est*" with three Mitres on it. Famous picture by Filippino Lippi (see Page 124 and Section A).

BERNARD PTOLOMEI. FMO. d. 1348. Founder of Olivetans. Olive Branch.

BRUNO. FMO. d. circa 1100. Carth. Hands crossed over bosom.

HERMANN-JOSEPH. d. 1236. Prem. His dream of espousal to the Virgin, whence he acquired his second name of Joseph.

HUGH OF GRENOBLE. d. 1132. Left his Bishopric to become a Carthusian under St. Bruno. Tortoise.

ROMUALDO. FMO. d. 1027. Founded Order of Camaldoli (*Camaldolese*). Habit of his order. Full white beard and T-shaped crutch. (See Page 122.)

g) *White with Cross of Red and Blue.*

ST. JOHN DE MATHA. FMO. d. 1213. Founder of the Trinitarians (Parent institution called *Mathurins*). Red and Blue Cross on breast. Two fettered captives with angel in vision. Do not confuse with the *deacon*, St. Leonard.

h) *White with another badge* (see Plate XXXIX and Page 130).

ST. PETER NOLASCO. FMO. d. 1258. Founded Order of "Our Lady of Mercy." (From Aug.) Very old. White habit with shield of King James, "el Conquistador," on breast, the badge of his order.

i) *White with Blue Cap.* (See Page 126.)

ST. LORENZO GIUSTINIANI. d. 1455. Aug. First Patriarch of Venice. No regular attribute. Only canonised in 1690 but treated as Saint for two centuries before. (Famous pictures by Gentile Bellini in S. Maria dell'Orto Church, Venice, and by Pordonone in the Accademia.)

k) *White with Black Cloak.* (See Pages 130, 131.)

SS. ALBERTUS MAGNUS. Master of St. Thomas Aquinas (see below). Only seen with his famous pupil, e. g., Fra Angelico's Coronation, in the Florence Academy.

DOMINICK. FMO. d. 1221. Founded Dominican Order. Instituted use of Rosary. Lily. Crucifix. Star on or over his head. Dog. Book.

HYACINTH. d. 1257. Dom. Not canonised until 1594. Therefore only seen in very late pictures, particularly in Paris Churches. Crucifix and Pyx.

PETER MARTYR. M. d. 1252. Dom. Gash or knife in head. Distinguished by dress from Archbishop St. Thomas à Becket. (See Plate XXXVII and Page 131.)

RAYMOND OF PENAFORTE. d. 1275. Dom. Third Gen. of Order. Kneeling on his mantle as a raft, or scene shown in background.

ST. THOMAS AQUINAS. d. 1274. Dom. "The Angelic Doctor." Third great saint of the order. Sun on Breast, and book shedding rays (See Plate XXXV and Page 131).

VINCENT FERRARIS. d. 1419. Dom. Crucifix. Frequently has WINGS as symbols of his divine mission (See Winged Saints).

L NUDE OR SEMI-NUDE (MALE)

(See also "HERMITS.")

(See Pages 87-91.)

SS. ALEXIS. d. 400. Patron of Pilgrims and Beggars. Staff and Letter in his hand.

CHRISTOPHER. M. d. 364. Giant fording stream, in short loose garment, carrying the Christ child on his shoulder. Palm tree or heavy pole as staff. (See Page 91)

JOHN THE BAPTIST. Light reed Cross. Camel hair garment Lamb. (See Chapter VII and Index.)

SEBASTIAN. M. d. 288. Attached to a tree, with arrows driven into his flesh. Sometimes in rich costume holding an arrow in his hand. This is rare. (See Plate XXVIII and Page 88).

M

PILGRIMS

(See Pages 88 and 90.)

SS. JAMES MAJOR (see Section B, Apostles).

PATRICK. d. 464. Apostle of Ireland. When not represented as a Bishop, wears a hooded gown with girdle and a pilgrim's staff and wallet. Standard with Cross and Book. Serpent beneath his foot. Or as on Page 120.

ROCH. d. 1327. Showing ulcer on his thigh. Cockleshell in hat. Staff and wallet. Frequently a dog. (See Plate XXIX and Page 88.) Patron against sickness, particularly plagues and epidemics.

SEBALD OF NUREMBURG. d. 770. Carries a model of the Church of Nuremburg, built in his honor. Most distinguished of German Saints.

N

POPE

(See Plate XXIV and Pages 77-79.)

SS. CLEMENT. M. d. 100. Third Bishop of Rome. Anchor. FABIAN. M. d. 250. Dove. Palm. (Do not confuse with St. Gregory.) (See Plate XXVII.)

GREGORY. d. 604. Instituted the celibacy of the Clergy and the Gregorian chants. Abolished slavery and persecution of prisoners. Dove near his ear and book (his Homilies) in his hand.

PETER. M. d. 67. First Bishop of Rome, the Saint of Saints. Prince of the Apostles. Frequently shown as a pope (see Plate XX) with the Keys and Book. Sometimes with a fish.

SYLVESTER. d. 335. Bull crouching at his feet. Sometimes a small dragon, or a tablet with portraits of SS. Peter and Paul. (Plate V.)

O

ROYAL OR DUCAL SAINTS (MALE)

(See Plates XXXVII and XXXVIII.)

SS. LUPO, with SS. Alexander, Grata and Adelaide, in Bergamese pictures.

BAVON OF GHENT. d. 657. Falcon. Often shown as a Hermit. CASIMIR OF POLAND. d. 1483. Spurned Crown at his feet.

CHARLEMAGNE, EMPEROR OF FRANCE, ITALY and GERMANY. d. 814. Book (Scriptures, which he caused to be correctly translated).

FERDINAND OF CASTILE. d. 1152. In armor with crown and sceptre near him. He expelled the Moors from Spain.

HENRY OF BAVARIA. d. 1024. In armor, crowned. Model of the Cathedral of Bamberg in hand.

LOUIS OF FRANCE. d. 1270. King Louis IX. Brought the true Crown of Thorns to France and built the famous Sainte Chapelle in Paris to house it and a portion of the True Cross. In royal robes with embroidered *fleurs-de-lys*, and Crown of Thorns in hand.

LOUIS OF TOULOUSE (see Bishops). Royal blue Cope with *fleurs-de-lys*, with Crown at his feet.

MINIATO. M. d. 250. Prince of Armenia. T-shaped Cross. Scarlet robe. Javelins, lily, and palm.

OSWALD. d. 642. Carries a Cross. St. Cuthbert (see Section D) sometimes carried the crowned head of St. Oswald, whose remains were buried in the Cathedral of Durham.

SIGISMUND. d. 525. Cousin of Queen Clotilda. (See Plate XXXVII.)

STEPHEN OF HUNGARY. d. 1038. First Christian King of Hungary. In armor with his crown. Or with standard with the Cross and sword.

WENCESLAS OF BOHEMIA. M. d. 938. With shield and standard bearing black Imperial Eagle and palm. (Plate XXXVII.)

P

WARRIOR SAINTS (IN ARMOR)

(See Pages 86, 115, and Plate XXXVII, etc.)

SS. ALEXANDER. M. d. 251. Palm. Generally with SS. Adelaide and St. Grata

ADRIAN. M. d. 290. Anvil.

EPHESUS. M. d. circa 304. In fresco of Campo Santo, Pisa. Angelic Horseman (St. Michael) hands him a banner with white cross on red field. (Banner of Pisa.)

EUSTACE. M. d. 118. Stag with Crucifix between its horns. Do not confuse with St. Hubert.

FELICE. M. d. 304. In a "Coronation of the Virgin" by Sammacchini in the Bologna Gallery, he is shown with his invariable companion, St. Naborre, in complete armor.

FERDINAND OF CASTILE (see Royal Saints).
 FLORIAN. M. d. circa 306. Mill-stone, or throwing water on a house afire. Rarely in Italian art.
 GEORGE OF CAPPADOCIA. M. d. 303. The Great Martyr. Patron of England and Russia (pre-Revolution). Dragon and broken lance, or with sword. Sometimes on horseback. White banner with red cross.
 GEREON. M. d. 286. Officer of the Theban Legion. Much venerated in Germany. Famous church of St. Gereon at Cologne. Standard and palm.
 HENRY OF BAVARIA (see Royal Saints).
 HERMENGILDUS. M. d. 586. Cross. Blue cuirass and scarlet mantle. Picture of his apotheosis by Herrera.
 JAMES THE GREAT, OR MAJOR. M. The Apostle. Sometimes shown in armor leading the Spanish host at Alveida. Saint Jago, or Santiago, is still the Spanish battlecry.
 JOHN. M. d. 362. Always shown with his brother, St. Paul, as Roman soldiers. Sword.
 LEOPOLD OF AUSTRIA. d. 1136. Rosary in his hand. Crown as a Royal Saint.
 LONGINUS. M. d. 45. The Centurion who pierced the side of Christ. Lance. Patron of Mantua. Famous picture by Mantegna in the Louvre. (See also Plate XV).
 MARTIN OF TOURS. Armor, covered with a cloak, which he is seen dividing with a beggar. (See Section D.)
 MAURICE. M. d. 286. Commander of the martyred Theban Legion. Banner with spread eagle. Red Cross on breast. Sword and palm. Sometimes dark-skinned as a Moor.
 MICHAEL. The Archangel. See Saints with Wings.
 NABOR. M. d. circa 303. Picture by Sammachini in Bologna shows him with St. Felix. Died for the faith in Diocletian persecution c. 303.

PROCULUS. M. Head in *both* hands. *Axe in hand*.
 QUINTIN. M. Huge iron Spit upon which he was impaled.
 QUIRINUS. M. d. circa 272. Horse. Hawk. Shield with 9 balls in it. Palm.
 STEPHEN OF HUNGARY. See Royal Saints.
 THEODORE. M. d. 300. Armed Knight on horseback. Young and beautiful.
 THEONESTUS. M. d. 286. Another of the Theban Legion.
 TORPE. M. d. 70. Roman warrior. Banner with Red Cross and sword. Do not confuse with St. George.
 VICTOR OF MARSEILLES. M. d. circa 304. As a Roman soldier. Millstone.
 VICTOR OF MILAN. M. d. 303. Horseback as a Roman soldier or with oven throwing out flames.
 VITALIS OF RAVENNA. M. d. circa 62. On a white charger with standard of victory. Or as soldier with martyr's crown.
 WILLIAM OF AQUITAINE. d. 812-813. Laying aside his helmet and cuirass. Breviary on ground. Behind him shield with 3 *fleurs-de-lys* and three *crests*.

Q

SAINTS WITH WINGS

(See Pages 52-55)

The ANGELS.

ARCHANGEL GABRIEL with a Lily.

ARCHANGEL MICHAEL with Sword and Scale.

ARCHANGEL RAPHAEL with young Tobias.

St. VINCENT FERRARIS over a Dominican Robe, as symbols of his fervor.

THE SAINTS WHO APPEAR IN ART CLASSIFIED ACCORDING TO THEIR DIVERS CATEGORIES

THE ARCHANGELS (*Treated as Saints*).

St. Michael. St. Gabriel. St. Raphael.

THE EVANGELISTS.

SS. Matthew, Mark, Luke, and John.

THE APOSTLES.

SS. Peter, Paul, Andrew, James the Major, Philip, Bartholomew, Thomas, James the Minor, Simon and Jude, Matthias (Judas Iscariot, though ranking as an Apostle, is, of course, not classed among the Saints). St. Barnabas, though not strictly speaking an Apostle, is considered by the Church as one of the Apostolic Group.

THE DOCTORS OF THE CHURCH. (See Page 75).

THE HOLY FAMILY.

The Virgin Mary (*Dei Genetrix*), SS. John the Baptist, Joseph, Anne, Elisabeth, Joachim, and

CONTEMPORARIES OF OUR LORD, AND THE BLESSED PENITENTS.

SS. Mary Magdalene, Martha, Lazarus (brother of the two former Saints, he whom Christ raised from the dead), Maximian, Marcella, Mary of Egypt, Mary the Penitent, Thais, and Pelagia.

THE PATRON SAINTS OF CHRISTENDOM. (See Page 86)

THE VIRGIN PATRONESSES OF CHRISTENDOM:

SS. Catherine of Alexandria, Barbara, Ursula, Margaret of Antioch.

THE FIRST OF THE EARLY MARTYRS:

SS. Stephen, the Protomartyr, Lawrence, Hippolytus, Vincent and Vitus.

THE GREEK MARTYRS:

SS. Thecla, Euphemia, Pantaleon, Dorothea, Justina and Cyprian, Apollonia.

THE FOUR GREAT VIRGINS OF THE LATIN CHURCH:

SS. Cecilia, Agnes, Agatha, Lucia.

THE ROMAN MARTYRS (*in alphabetical order*):

SS. Aglae, Achilleus and Nereus (together), Alexis, Anastasia and Chrysogonus (together), Balbina, Bibiana, Cesareus, Clement, Chrysanthus and Daria (together), Eugenia, Felicitas and her Seven Sons, John and Paul (together), Martina, Pancras, Peter and Marcellinus (together), Prisca, Sabina, Susanna, Veronica.

MARTYRS OF NORTHERN AND CENTRAL ITALY, FRANCE AND SPAIN (*in alphabetical order*):

SS. Adelaide, Afra of Augsburg, Afra of Brescia, Alexander of Bergamo, Ansano of Siena, Celso of Milan (and Nazzaro), Christina (and Justina), Crispin, Crispianus, Ephesus (and Torpé), Eulalia, Faustino (and Jovita) of Brescia, Felice (and Naborre), Filomena, Fina of San Gemignano, Gervasius (and Protasius) of Milan (and their father, Vitalis of Ravenna), Grata, Jovita (and Faustino) of Brescia, Julia, Julian of Rimini, Justina of Padua, Justina (and Rufina), Leocadia, Lupo, Miniato of Florence, Naborre (and Felice), Nazzaro (and Celso) of Milan, Panacea, Potitus of Pisa, Protasius (and Gervasius) of Ravenna, Reparata, Rufina (and Justina), Torpé (and Ephesus), Vitalis of Ravenna.

EMBLEMS OF THE SAINTS, LISTED ALPHABETICALLY, WITH THE SAINTS WHO BEAR THEM IN SACRED ART

Note: Costumes are not treated as attributes for the purpose of this list. They are used in a special classification on pp. 145-152. For other mentions of Saints, see the General Index and Index of Saints.

ANCHOR	Clement.	BASKET, with 3 apples and 3 roses.	Dorothea of Cappadocia.
ANGEL, with boy carrying fish.	Archangel Raphael.	BEASTS, wild, surrounded by.	Euphemia; Ignatius of Antioch; Thecla.
— or man, accompanied by,	Matthew; Stanislas Kotzka.	BED, iron, holding.	Faith; Lawrence (gridiron).
ANGEL, accompanied by.		BEEHIVE.	Ambrose; Bernard of Clairvaux.
— performing such acts as:		BEGGAR, dividing cloak with.	Martin of Tours.
crowning her with roses.	Rosalia of Palermo.	— kneeling at feet.	Elisabeth of Hungary; Juan de Dios; Omobuono.
holding arrow, flame-tipped.	Theresa.	—s, giving alms to.	Elisabeth of Portugal.
— basket of apples and roses.	Dorothea of Cappadocia (circuit of roses on head).	— — clothes to a.	Thomas of Villanueva.
— book.	Francesca Romana.	BELL.	Anthony of Egypt (the hermit); Pol de Leon.
comforting captives.	John de Matha.	BLACK FACE (see also MOOR).	King of Ethiopia (in pictures of the Adoration of the Magi); Maurice; Victor.
holding organ, with	Cecilia.	BIER in background.	Lazarus.
— pyx.	Bonaventura.	BLACKSMITH with anvil, hammer, tongs and bellows.	Eloy.
— shield of three fleur-de-llys.	Clotilda.	BONES, two human, carrying.	Ambrose.
ploughing.	Isidore.	BOOK, holding a.	Not distinctive. All the Apostles, Doctors of the Church and numerous other learned saints. Look for more distinctive emblems.
ANGELS, surrounded by	Sabina (crowned).	(generally the Gospel)	
—, buried by,	Catherine of Alexandria.	— pierced by sword.	Boniface.
ANVIL.	Adrian.	— shedding rays.	Thomas Aquinas.
ARMOR.	See Page 151.	BOOKS, trampling, under feet.	Cyprian of Antioch.
ARROW in breast.	Ursula.	BOTTLE or flask.	Omobuono.
— flaming in breast.	Theresa.	— on the end of a staff.	James the Great, and other Pilgrims (See Page 151).
— in hand.	Christian; Edmund (always crowned); Sebastian (rare); Ursula; Christina.	BOX, ointment, alabaster, (pyx).	Mary Magdalene; Cosmo and Damian.
— piercing doe or hart or bind.	Giles of Edinburgh (as hermit).	BRANCH encircling loins.	Jerome; Paul the Hermit. Onofrio.
ARROWS, pierced by.	Sebastian; Pantaleon.	— olive, in hand.	Bernard Ptolomei; Pantaleon.
ASPERGILL.	Anthony of Egypt; Benedict.	BREAD, lap full of, and roses.	Elisabeth of Hungary.
ASS, riding an.	Hilarion.	BREASTS, female, severed, on a platter or held in hand.	Agatha.
AWL or shoemaker's knife.	Crispin and Crispianus.	BUILDINGS in hand (with high campanile).	Petronius (see Plate VI).
AXE.	Matthias (in German pictures); Proculus.	— — — (Cathedral of Bamberg).	Henry of Bavaria and Cune-gunda, his wife.
— in hand.	Peter Martyr.	— — — (church).	Several Popes who constructed famous churches; Cunibert.
— in head.	Martina.	— — — (Church of Nuremberg with two towers).	Sebal.
— Lictor's (fasces).		— — — (monastery).	Anthony (rare); Jerome.
BAG, large, over shoulder. (See PURSE.)	Felix of Cantalicio.	— in background.	Benedict or Bennet Biscop.
BALLS of gold, three.	Nicholas of Myra.	BULL, crouching at feet.	Sylvester.
BANNER (symbol of victory).	Gereon; Julian of Rimini; Patrick; Stephen of Hungary; Vitalis of Ravenna, Libérale; and, at times, all martyr-saints.		
— red, with white cross.	Ephesus (handed to him by St. Michael).		
— white, with red cross.	George, and many other warrior saints at times; Reparata; Torpe; Ursula.		
— with black spread eagle.	Maurice; Wenceslas of Poland.		
— — cross.	Giles of Edinburgh.		

EMBLEMS	SAINTS	EMBLEMS	SAINTS
CANDLE, lighted. — on head or in hand.	Geneviève; Gudula. Erasmus or Elmo.	— Long veil under, wearing,	Adelaide; Elisabeth of Hungary.
CAPTIVE kneeling at feet, With,	Leonard; Radegunda.	— martyr's, wearing,	See INDEX.
CARDINAL'S HAT.	(See HAT.)	— of roses.	Cecilia; Dorothea of Cappadocia; Rosalia of Palermo.
CARPENTER'S or builder's square.	St. Thomas.	— of thorns.	Catherine of Siena; Rosa of Lima; Theresa.
CAULDRON OF OIL.	John the Evangelist; Vitus. Seven Maccabean Youths (See Plate IX).	— — — in hand.	Louis (Louis IX of France).
CENSER.	Maurus.	CROWNS, Three, embroidered on robe.	Charlemagne.
CHAIN or fetters.	(See FETTERS.)	CROZIER.	All popes, bishops, abbots or abbesses, at times.
CHALICE.	(See CUP.)	CRUCIFIX.	Dominick (at times); Francis of Assisi; Francis Xavier; Hyacinth; Jerome; John Capistrano; John de la Cruz; Mary Magdalene; Rosalia of Palermo; Vin- cent Ferraris; all hermits. Nicholas of Tolentino.
CHASUBLE full of stones.	(See STONES.)	— entwined with lilies.	
CHILD, CHRIST-, Giving him head.	Felix of Cantalicio.	CRUTCH.	Macarius.
— — in arms or on a book.	Anthony of Padua.	— sometimes with a bell sus- pended from it.	Anthony of Egypt.
— — on a full-blown rose.	Rosa of Lima.	— T-shaped.	Romualdo.
— digging by sea-shore, With,	Augustine of Hippo.	CUP.	Thomas Aquinas.
— in arms or at feet, With,	Brice; Marina; Vincent de Paule.	— broken.	Donato of Arezzo.
— Nursing,	Genevieve of Brabant.	— — (or pitcher).	Benedict.
— on his shoulders, walking through water.	Christopher.	— and sponge with drops of blood.	Pudentiana and Praxedes.
CHILDREN, With,	Elisabeth of Hungary.	— and water (chalice).	Barbara.
— Three, in a tub.	Nicholas of Myra.	— with serpent (chalice).	John the Evangelist.
CHURCH in hand.	(SEE BUILDINGS.)	DAGGER.	Romulo.
CLUB, Fuller's,	James Minor.	— in back or throat.	Lucia; Bibiana; Peter Martyr
COALS, Live,	Brice.	— in breast.	Justina of Padua.
COCK.	Vitus.	DEMON, Bound With,	Bernard of Clairvaux; Dun- stan.
COCKLESHELL in hat.	Roch; all pilgrims.	— at feet, With,	Catherine of Alexandria; Norbert.
COLUMN, Bound to,	Bibiana.	— trying to blow out a lan- tern, With,	Gudula; Geneviève.
COMB, Iron,	Blaise.	DEVIL, Holding, by nose.	Dunstan.
CONVERT, Baptising,	Boniface.	DISH, Beggar's, holding,	Alexis.
Cow, With,	Perpetua.	— Eyes on,	Lucia.
CRIPPLES, Surrounded by,	Filomena; Elisabeth of Hun- gary.	DOE.	(See HIND.)
CROSS.	Clara; Hermengildus; John Gualberto; Juan de Dios; Margaret of Antioch; Min- iato.	DOG.	Roch.
— large.	Oswald; Helena.	— at feet.	Margaret of Cortona.
— transverse.	Andrew.	— with a torch in its mouth.	Dominick.
— at the end of a staff or crozier.	Philip.	DOVE.	Cunibert; Fabian; Gregory; Scholastica; Theresa (sometimes).
— black on white.	Appollinaris.	— on shoulder.	Basil (no mitre).
— blue and red on breast.	John de Matha.	DRAGON at feet, With,	George; Margaret of Anti- och; Martha of Bethany; Mercuriale; Romain; Theo- dore.
— red, on breast.	Maurice.	— Small, its mouth bound with threads.	Sylvester (Plate V).
CROWN, Wearing,	See Pages 147 and 151, Sec- tions Ga., O., P.		
— at feet or side.	Casimir of Poland; Louis of Toulouse; Procopius (as hermit); Ferdinand of Cas- tile.		

EMBLEMS	SAINTS
EAGLE.	John the Evangelist; Prisca; Augustine.
EASEL and brush.	Luke.
EYES on a dish. — two, on a book.	Lucia. Otilia.
FACE of CHRIST on a napkin.	Veronica.
FAGOTS.	Anastasia.
FALCON.	Bavon.
FETTERS and chains. — — — in hand.	Leonard. Balbina.
FINGER on lip.	John Nepomuck; Peter Martyr.
FIRE nearby or in back-ground. — throwing water on burning house.	Anthony. Florian.
FISH. — at feet. — suspended from crosier. — with a key in its mouth.	Peter; Ulrich; any Apostle or Bishop at times. SEE INDEX Corentin of Brittany. Zeno. Benno.
FLAME of fire from oven. — — — in hand or on breast. — — — under foot.	Victor of Milan. Anthony of Padua. Anthony of Egypt.
FLAMING HEART.	(See HEART.)
FLEUR-DE-LYS embroidered on Bishop's robes. — — — royal robes. — on shield (<i>q. v.</i>).	Louis of Toulouse. Louis (Louis IX of France). Clotilda.
FLOWERS, three.	Hugh of Lincoln.
FORK, two-pronged.	Martina.
FOUNTAIN.	Alban.
GLASS of wine.	Donato.
GLOBE and cross.	Charlemagne.
GOOSE.	Martin of Tours.
GRIDIRON.	Lawrence.
HAIR, covered by her own,	Agnes (nude); Mary Magdalene.
HALBERD.	Jude or Thaddeus.
HARP.	Dunstan.
HARROW.	Frediano of Lucca.
HART.	(See HIND.)
HAT, Cardinal's, hanging on a tree, or at feet, or wearing — — — nearby, or wearing,	Bonaventura. Jerome. (See Page 147, E.)
HAWK.	Quirinus the Tribune.

EMBLEMS	SAINTS
HEAD, carrying own, — carrying St. Alexander's, — — St. Oswald's, — — upper part of a, — gashed. — of Maximian under feet. — severed, seated.	Alban; Clair; Denis (always as Bishop, p. 27); Proculus; Valerie; Cheron; Roman. Grata. Cuthbert. Nicaise. Peter Martyr (as a Dominican friar); Thomas a Becket. Catherine of Alexandria (Plate V). Regulus (statue at Lucca).
HEART, crowned by thorns. — flaming, or transfixd by an arrow. — with I.H.S. — — seven arrows (7 sorrows of Mary). HIND. — pierced by an arrow. — small, in arms. — (See also STAG.)	Ignatius Loyola (only late pictures). Augustine. Theresa. The Madonna; Bridget of Ireland. Procopius. Giles. Hubert (as Bishop).
HORSE. — -back, on. — — — (white). —s, torn by wild. — with three legs.	Quirinus. Paulinus; Theodora (Armed Knight); James Major. Vitalis of Ravenna. Hippolytus. Eloy of Noyon.
I.H.S. in the sky or on a tablet borne by Angels. — on heart. — on a tablet surrounded by rays.	Ignatius Loyola. Theresa. Bernardino of Siena.
INSTRUMENTS, surgical. — musical.	Cosmo and Damian.
JAVELIN at feet. — with the point reversed. —s.	Lambert (as Bishop). Filomena. Miniato.
KEYS. — at girdle.	Peter; Hippolytus. Martha of Bethany.
KNIFE in head. — large. — shoemaker's, or awl.	Peter Martyr; Thomas à Becket. Bartholomew. Crispin and Crispianus.
LABARUM or Standard of the Cross.	Constantine.
LAMB.	Agnes; Francis of Assisi (rare); John the Baptist.
LAMP.	Bridget of Ireland; Lucia.
LANCE.	George of Cappadocia; Longinus; Matthias (in Italian pictures).
LEG, BLACK, Attaching.	Cosmo and Damian.
LETTER in hand, pilgrim with.	Alexis.

EMBLEMS	SAINTS	EMBLEMS	SAINTS
LILY.	Anthony of Padua; Casimir of Poland; Catherine of Siena (in white nun's habit); Clara (as a Poor Clare nun); Dominick; Euphemia; Filomena; Francis of Assisi; Francis Xavier (only in late pictures); Miniato; Scholastica; Juan de la Cruz.	POLE, Heavy, as a staff.	Christopher.
— Rod bearing,	Joseph, husband of the Virgin Mary.	POMEGRANATE.	Juan de Dios.
LILIES entwining a Crucifix.	Nicholas of Tolentino.	POTS, Earthenware. — of gold, Finding,	Justa and Rufina. Enurchus.
LION or lions.	Euphemia; Jerome; Mark; Prisca; Vitus; Ignatius.	PURSE or bag.	Matthew.
LOAVES of bread, three,	Mary of Egypt (old with long hair).	PYX (see also Box).	Clara; Mary Magdalene.
MANTLE as a raft, kneeling on, (or in background),	Raymond of Peñaforte.	RAVEN.	Paul the Hermit of Thebes or Elijah. Vincent.
MILLSTONE.	Christina; Florian; Quirinus; Victor of Marseilles.	— sometimes on a millstone. — with a loaf in its beak.	Benedict, Paul, Anthony and Jerome, as hermits.
MITRES, Three, — — on a book or at feet.	Bernardino of Siena. Bernard of Clairvaux.	RING.	Edward the Confessor.
MODEL OF BUILDING.	(See BUILDINGS.)	ROPE around neck.	Charles Borromeo.
MONEY at feet.	Onofrio (sometimes).	ROSARY in hand.	Leopold of Austria.
MOOR, in armour. — — — or with eagle on banner and shield.	Victor of Milan. Maurice.	ROSES, Chaplet of, — Crown of, or in hand. — — — red and white. — falling from mouth. — red and white, in lap.	Rosa di Viterbo. Dorothea of Cappadocia. Cecilia. Angelus the Carmelite. Elisabeth of Hungary.
MULE, Kneeling with,	Anthony of Padua.	RULE, builder's or carpenter's, SARCOPHAGUS, Sitting in,	Thomas. Filomena.
MUSICAL INSTRUMENTS.	Cecilia (Should be an organ) or Angels.	SAW.	Simon Zelotes (see page 59)
ORGAN, Playing,	Cecilia.	SCALES.	Archangel Michael.
OTTER by side.	Cuthbert of Durham.	SEA, Walking over, or in background,	Ambrose, (or Augustine, by error.)
OX, winged, or not. — at feet.	Luke. Sylvester.	Sea, Walking over, or in background,	Raymond of Peñaforte.
PADLOCK on lips.	John Nepomuck; Raymond.	SERPENTS at side or feeding from basket. — beneath feet. — issuing from chalice.	Verdiana. Patrick. John the Evangelist.
PALETTE and brushes.	Catherine of Bologna; Luke (painting).	SEVEN youths surrounding her.	Felicitas, or the Seven Macabees and their mother.
PALM in hand.	All Martyrs.	SHEARS.	Agatha.
PALM-TREE as staff.	Christopher.	SHEEP, Flock of,	Geneviève of Paris.
PAPERS, Sheaf of, with red seals hanging from them.	Eleazar of Sabran.	SHIELD.	Wenceslas of Bohemia; Albert of Vercilli, and warrior saints, at times.
PICTURE in frame.	Methodius (with St. Cyril); Luke.	— with fleur-de-lys. — — 3 — and 3 crescents. — — 9 balls in it. — of King James of Spain, (<i>El Conquistador</i>) on breast of white habit.	Clotilda. William of Aquitaine. Quirinus. Peter Nolasco. (See Plate XXXIX.)
PINCERS, Holding a tooth. — — tongue in, — — devil's tongue with,	Apollonia of Alexandria. Lieven. Dunstan.	SIEVE, broken.	Benedict.
PLANETA.	Benedict or Bennet Bishop.	SKIN, Carrying own,	Bartholomew.
PLOUGHSHARES, Walking over,	Cunegunda of Bavaria.	SKULL.	Jerome (or any other dwellers in the desert); Macarius; Mary Magdalene.
		SLAVES around him.	Leonard.

EMBLEMS

SPADE.
SPEAR (see also LANCE).
SPIDER over a cup.
SPIKES, iron.
SPIT, huge iron,
SQUARE, carpenter's,
STAG.
 — with crucifix between its horns.
STAKE, bound to,
STANDARD
STAR, Holding,
 — on breast.
 — — forehead.
 — over head.
 —s, five around head.
STIGMATA.
STONES.
 — Chasuble full of,
SWAN.
SWORD (not distinctive)
 — at feet.
 — Book pierced by,
 — Holding, by point.
 — in bosom.
 — Leaning on,
 — or axe in head.
 — — neck.
SWORDS, Two.
T, Large, on shoulder or breast.
TABLET, with portraits of SS. Peter and Paul.
TONGS
TORTOISE
TOWER with three windows.
TREE, Asleep under, with two maidens.
 — Bound to a,
 — coming into leaf.
 — Oak, foot on fallen,
 — Palm- (as staff).
TWO MEN in red robes and caps.
 — — — armour.
UNICORN at feet.

SAINTS

Phocus of Sinope as gardener; Christ in the Garden.
 Longinus; Margaret of Antioch; Thomas (sometimes); George.
 Norbert.
 Cassian.
 Quintin.
 Thomas.
 Julian Hospitator.
 Eustace; Hubert (as huntsman).
 Anastasia.
 (See BANNER.)
 Swibert.
 Nicholas of Tolentino.
 Dominick.
 Peter of Alcantara.
 John Nepomuck.
 St. Francis of Assisi; Catherine of Siena.
 Gaudenzio; Stephen.
 Alphege.
 Hugh of Lincoln.
 Alban; Barbara; Catherine; Cecilia (sometimes); Donato; George of Cappadocia; John; Maurice; Michael the Archangel; Pancras; Paul; Stephen of Hungary; Susanns, etc.
 Pantaleon of Nicomedia.
 Boniface.
 Matthias.
 Justina.
 Menna.
 Peter Martyr.
 Lucia.
 Paul (sometimes).
 Anthony of Egypt.
 Sylvester.
 Dunstan.
 Hugh of Grenoble.
 Barbara.
 Ethelreda.
 Sebastian.
 Zenobia of Florence.
 Boniface.
 Christopher.
 Cosmo and Damian.
 John and Paul (brothers).
 Justina of Antioch.

EMBLEMS

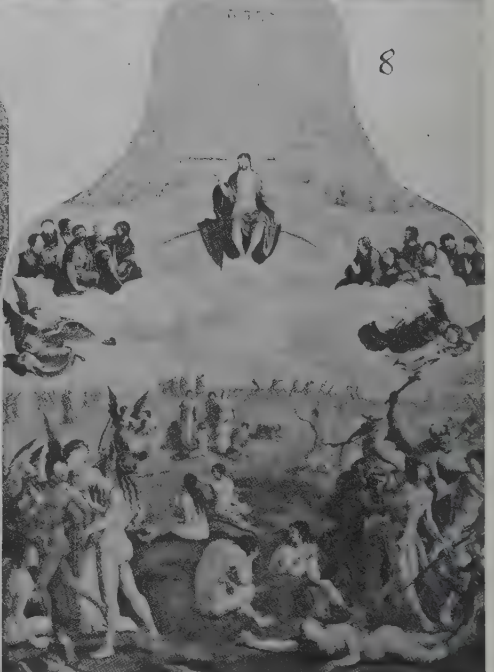
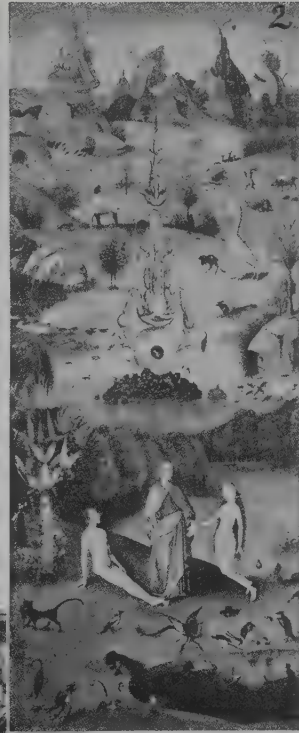
VASE or box of ointment.
VEIL bearing image of Christ.
 — Giving to St. Paul.
 — Long, under crown.
WATERSPOUT.
WHEEL, small.
 — spiked.
WHIP.
WINDLASS.
WINGS.
WOLF.
WOUND, Pointing to, in his thigh.
 — in neck, rays streaming from it.
YOUTHS, Seven, surrounded by,

SAINTS

Mary Magdalene.
 Veronica.
 Plautilla (not a Saint).
 Adelaide; Elizabeth of Hungary.
 Swithin.
 Erasmus. (See Page 17.)
 Catherine of Alexandria.
 Guthlac.
 Erasmus. (See Page 7.)
 The Archangels; Vincent Ferraris.
 Vitus.
 Roch.
 Lucia.
 Felicitas; the Mother of the Maccabean Youths.



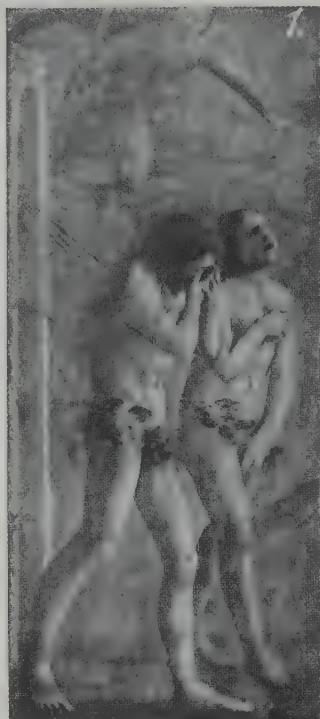
THIS BEAUTIFULLY-BALANCED NATIVITY AND ADORATION OF THE SHEPHERDS, ATTRIBUTED TO THE GERMAN SCHOOL, IS, WE THINK, A WORK OF A CERTAIN FLEMISH DISCIPLE OF FILIPPINO LIPPI, BY NAME, JAN HEMMELINCK, BORN IN 1479, AT BRUGES, WHERE HE EXECUTED SOME PICTURES, INCLUDING AN ADORATION OF THE SHEPHERDS, FOR THE HOSPITAL OF ST. JOHN. THIS REMARKABLY LOVELY PICTURE, SO FULL OF DASH AND JOYOUSNESS, IN THE CELESTIAL GROUP, AND AT THE SAME TIME DEEP REVERENCE AMONG THOSE ON EARTH, REMINDS ONE CLOSELY AGAIN OF FILIPPINO'S MASTER, BOTTICELLI'S, NATIVITY, IN THE NATIONAL GALLERY, AT LEAST AS REGARDS THE SPIRIT OF THE WORK. (Courtesy of the Ebrich Galleries.)



1) "Christ's Descent into Hell," an engraving by Andrea Mantegna. Note the symbolism in the shattered door, and the Cross to withstand the assault of the hosts of evil. 2) Hieronymus Bosch (1450-1516), was, with Herri met de Bles, the best-known Flemish painter of Paradise and Hell pictures. 3) "The Pilgrims of Emmaus" by Rembrandt (1606-1669) in the Louvre. 4) "The Death of the Virgin," by Hugo van der Goes, in the Bruges Museum. 5) "Paradise," by Giovanni di Paolo (1403-1482), in the Siena Academy. 6) "The Last Judgment," by Fra Angelico, in the Florence Academy. On either side of Our Lord is a seated company of Saints. Note the tombs in the centre dividing the Blessed and the Damned. 7) Michelangelo's great work (see Page 61) in the Sistine Chapel. 8) The same subject by Lucas van Leyden (1494-1533) at Leyden.

CHRONOLOGICAL LIST OF THE BISHOPS OF ROME AND POPES UP TO THE END OF THE SIXTEENTH CENTURY

A. D.	A. D.	A. D.	A. D.
65 St. Peter.	577-590 Pelagius II.	936-939 Leo VII.	1288-1292 Nicholas IV.
65-76 " Linus.	590-604 St. Gregory "the	939-943 Stephen IX.	1294-1294 St. Peter Celestine
76-89 " Cletus.	604-605 Sabinian. [Great.]	943-946 Martin III.	V. (last Pope canonized).
89-100 " Clement.	606-606 Boniface III.	946-956 Agapetus II.	1294-1303 Boniface VIII.
100-109 " Anacletus.	607-614 Boniface IV.	956-964 John XII.	
109-109 " Evaristus.	614-617 Deusdedit	964-964 Leo VIII.	The following Popes sat at
109-119 " Alexander.	617-625 Boniface V.	964-965 Benedict V.	Avignon in France:
119-128 " Sixtus I.	626-638 Honorius I.	965-972 John XIII.	1303-1304 Benedict XI.
128-139 " Tiesphorus.	640-640 Severinus.	972-974 Benedict VI.	1305-1314 Clement V.
139-142 " Hyginus.	640-642 John IV.	974-975 Domnus II.	1316-1334 John XXII.
142-157 " Pius I.	642-649 Theodorus.	976-984 Benedict VII.	1334-1342 Benedict XII.
157-168 " Anicetus.	649-655 St. Martin.	984-985 John XIV.	1342-1352 Clement VI.
168-176 " Soter.	655-658 Eugenius I.	986-996 John XV.	1352-1362 Innocent VI.
176-192 " Eleutherius.	658-672 Vitalian.	996-999 Gregory V.	1362-1370 Urban V.
192-202 " Victor.	672-676 Adeodatus.	999-1003 Sylvester II.	1370-1378 Gregory XI.
202-218 " Zephyrinus.	676-679 Domnus.	1003-1003 John XVII.	
218-223 " Calixtus.	679-682 St. Agatho.	1004-1009 John XVIII.	THE "GREAT SCHISM"
223-230 " Urban.	682-683 " Leo II.	1009-1012 Sergius IV.	The following Popes sat at
230-235 " Pontian.	684-685 Benedict II.	1012-1024 Benedict VIII.	Rome while others sat at
235-236 " Anterus.	685-686 John V.	1024-1033 John XIX.	Avignon:
236-250 " Fabianus.	686-687 Conon.	1033-1044 Benedict IX.	1378-1389 Urban VI.
251-252 " Cornelius.	687-701 Sergius.	1045-1046 Gregory VI.	1389 Boniface IX.
252-253 " Lucius.	701-705 John VI.	1046-1047 Clement II.	
253-257 " Stephen.	705-707 John VII.	1048-1048 Damasus II.	Contemporary Popes at
257-258 " Sixtus II.	708-708 Sisinnius.	1049-1054 St. Leo IX.	Avignon:
259-269 " Dionysius.	708-715 Constantine.	1055-1057 Victor II.	1378-1394 Clement VII.
269-275 " Felix.	715-731 St. Gregory II.	1057-1058 Stephen X.	1394-1398 Benedict XIII.
275-283 " Eutychian.	731-741 Gregory III.	1058-1061 Nicholas II.	In 1413 Benedict XIII was
283-296 " Caius.	741-752 St. Zachary.	1061-1073 Alexander II.	restored, but deposed in 1417
296-304 " Marcellinus.	752-752 Stephen II.	1073-1085 St. Gregory VII.	when Clement VIII. was
308-310 " Marcellus.	752-757 Stephen III.	1086-1087 Victor III.	elected but not acknowledged.
310-310 " Eusebius.	757-767 Paul I.	1087-1099 Urban II.	
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432-440 " Sixtus III.	867-872 Adrian II.	1185-1187 Urban III.	1471-1484 Sixtus IV.
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461-468 " Hilary.	882-884 Martin II.	1187-1191 Clement III.	1492-1503 Alexander VI.
468-483 " Simplicius.	884-885 Adrian III.	1191-1198 Celestine III.	1503-1503 Pius III.
483-492 " Felix II. (or III?)	885-891 Stephen VI.	1198-1216 Innocent III.	1503-1513 Julius II.
492-496 " Gelasius.	891-896 Formosus.	1216-1227 Honorius III.	1513-1521 Leo X.
496-498 " Anastasius.	896-897 Stephen VII.	1227-1241 Gregory IX.	1522-1523 Adrian VI.
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526-529 Felix III. (or IV.)	900-903 Benedict IV.	1261-1265 Urban IV.	1555-1555 Marcellus II.
529-531 Boniface II.	903-905 Leo V.	1265-1268 Clement IV.	1555-1559 Paul IV.
532-535 John II.	905-911 Sergius III.	1271-1276 Gregory X.	1559-1565 Pius IV.
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			1592-1605 Clement VIII.



1) Masaccio's (1401-1428) remarkable "Expulsion from Eden" in the Brancacci Chapel of the Carmini, in Florence (see page 52). 2) The curious "Massacre of the Innocents," by Pieter Bruegel (1530-1569), in Vienna, laid in a Flemish village, with 16th century costumes. 3) The Tiburtine Sibyl (see page 142), by Baldassare Peruzzi in the Fontegiusta Church at Siena. 4) An example of the large polyptych altar-pieces which, in Italian gallery catalogues are called "Ancona." 5) Elijah in the Desert; a drawing by Ferdinand Bol (1616-1680). (In the Collection of Mr. George Cotils.) 6) The Erithraean Sibyl (see page 142), by Michelangelo, in the Sistine Chapel. 7) Judith with the head of Holofernes; by Cristofano Allori (1577-1621) in the Pitti Palace. 8) Same subject as No. 3, by Roger van der Weyden, in Berlin. (See Plate XLII).

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1) Michelangelo's famous statue, the "Moses" in S. Pietro-in-Vinicole, Rome. 2) "Samson and Delilah;" a characteristic pen-drawing by Van Dyck, even to the faulty drawing of Delilah's arm. (*In the Collection of the Author.*) 3) Preliminary drawing, in wash, by Tintoretto, for his celebrated "Last Judgment," in the Madonna dell'Orto Church in Venice. The curious figures whose limbs are turning into trees, are the suicides, following the "Inferno" by Dante. (*In the Collection of the Author.*) 4) Botticelli's "Judith and Holofernes" in the Uffizi Gallery. 5) "Abraham and Isaac;" by Rembrandt, in the Munich Gallery.

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GENERAL INDEX; INDEX OF SAINTS; INDEX OF ARTISTS QUOTED; INDEX OF MUSEUMS AND GALLERIES MENTIONED; INDEX OF ECCLESIASTICAL BUILDINGS CONTAINING PICTURES NAMED; INDEX OF PRIVATE COLLECTORS AND DEALERS MENTIONED; WORKS CONSULTED; AND ERRATA

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ERRORS AND OMISSIONS

(Provisional)

Page 28. Foot of 2nd Column. For MASOLINO (1403-1440) read (1383-1445).

Page 39. Foot of 2nd Column: For SIXTUS IX, read SIXTUS IV.

Page 40. Caption: For 5), read 4)

Page 47. Caption: For 7) and 8), read 8) and 9)

Page 34. Top of 2nd Column: "I CAN RECALL NO EXAMPLE IN ITALIAN ART" is an incomprehensible error, for there are three examples in this book, on Pages 53 (Signorelli); 68 (Botticini); and 76 (Andrea del Sarto.) And there are numerous examples in every important gallery in the world!!

Page 49. Fig. 3: ST. LIBERALE, as the saint on the left is generally called, is more likely St. George in armor and with a banner, but without his usual dragon.

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